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APOLLO

THE MAGAZINE OF THE ARTS

for Connoisseurs and Collectors

LONDON

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APOLLO

THE MAGAZINE OF THE ARTS FOR
CONNOISSEURS AND COLLECTORS

EDITOR - - - - - HERBERT FURST
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KING ALFRED AND HIS MOTHER

*Tate Gallery
By permission*

By ALFRED STEVENS

THE ESSENTIAL ALFRED STEVENS

BY K. ROMNEY TOWNDROW



Study for panel figure "WATCHFULNESS"
Saloon at Dseysbrook Hall, West Derby, Nr. Liverpool
Capt. G. Fenwick-Owen Collection Lent to Weymouth College, Dorset

ALFRED STEVENS was a working, as distinct from an exhibiting, draughtsman. That is, he never intentionally made a drawing for framed exhibition; he did not sell his drawings; and he would have been distressed and angry could he have known that to-day the slightest touch of his pencil, significant or not, would be exploited and marketable.

The essence of all the major graphic and plastic artists has been in their drawings. They are the first fruits of an energetic creative idea, and until the middle of the XIXth century they were very much the private concern of their creator's, his pupils, friends, and fellow-artists. The ordinary patron rarely saw the working drawings that built his completed commission, and, with certain exceptions, the great collections of drawings made before the XIXth century were the pursuit of artists and men of letters.

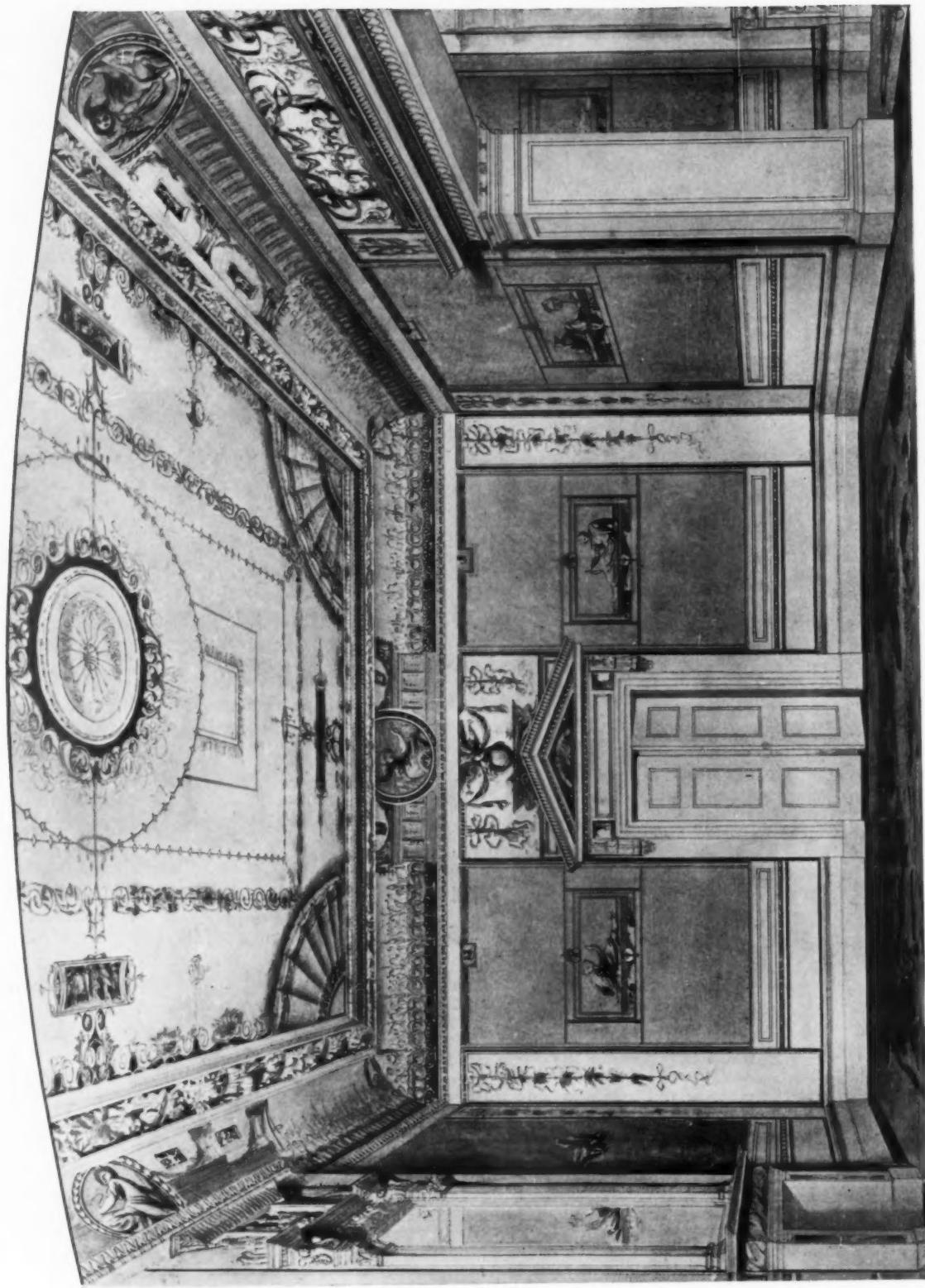
Finish in a drawing was the last pre-occupation; and, in the best examples, the statement has the lucid finality of detail demanded by the Far Eastern connoisseur of

calligraphy. The fine drawing is at once the most intimate expression of the artist's genius, and the true solution of a problem which, however further teased or by demand developed, can have no greater meaning nor more satisfying result. The contemporary fashion of producing and exhibiting drawings for sale during the artist's lifetime is misleading to the public, and bad for the artist. The buyer of such drawings is not helped in his judgment of fine draughtsmanship; and the artist, by induced self-consciousness, is no longer using his fundamental medium with legitimate spirit.

The only known case of a deliberately signed drawing by Alfred Stevens was the result of a birthday gesture to his assistant, James Gamble¹; and when another assistant, Reuben Townroe, found some especially beautiful studies in the waste-paper basket and begged for them, Stevens refused the request without hesitation. We owe all existing drawings by Stevens either to the fact that they belonged to a series in preparation

¹ In the possession of Alfred Drury, R.A.

A P O L L O



SALOON AT DEYSBROOK HALL, WEST DERBY, NR. LIVERPOOL
Victoria and Albert Museum

THE ESSENTIAL ALFRED STEVENS



A WOMAN SEATED WITH LEGS CROSSED
Victoria and Albert Museum

over a long period, and therefore never finally rejected by the artist, or to the enthusiasm of assistants who gleaned what they could from the studio floor or out of the rubbish box. Many thousands of drawings must have been destroyed by Stevens as a matter of course, and if a drawing was carried beyond the study stage, as in the case of that for the Geological Museum doors,² it was for the artist's own satisfaction and use, never for the walls of an exhibition or private owner.

As a result the enjoyment of a drawing by Stevens is a rare and inspiring privilege; an intimacy, filched, perhaps, but genuine, with a mind and hand which can explain and amplify for us the long line of graphic evolution between the VIIth century Greek vase painters and the modern arabesques of Matisse. In the library of the Royal Institute of British Architects is a unique series of drawings in lead pencil, executed in 1855 in the preparation of wall paintings for No. 11, Kensington Palace Gardens. Their subject the heroines of

Spenser's "Faerie Queen," they sum up in their wholly unexpected qualities a solution by which the sensitive two-dimensional line of the archaic Greek could be given living translation in a more technically sophisticated age. These drawings, precious in English and European Art, are, perhaps, the core of Stevens's significance, and an inspiration to every responsible artist and student.

In no other case did Stevens quite attain the same mastery of three-dimensional content within the bounds of pure line, but in every drawing that he made, before and after, there is either the seed or the harvest of this perfect growth. The early and remarkable pen study of a schoolboy at his desk, in the library of the R.I.B.A., and a late drawing, "A Woman Seated with Legs Crossed,"³ in the Victoria and Albert Museum, are of this quality; a quality which Stevens exercised without tuition when he sought out in Italy the neglected

² Victoria and Albert Museum, South Kensington.

³ D. 1265-1907.

wall painters of the early Renaissance, and produced such austere works in lead pencil as the drawing at present lent to the Tate Gallery by Sir Edward Marsh, and the study from Ghirlandaio's "Death of St. Francis" fresco, belonging to the British Museum; a quality which flowered into complete, original expression in such a red-chalk drawing as the Tate's "Seated and Standing Figure,"⁴ produced many years later in Stevens's maturity.

These are as much the drawings of a great humanist as of a major artist, and, as such, immeasurably valuable in these troubled and inhuman days. Therefore it is to be hoped that full advantage will be taken of Dr. Rothenstein's wise and courageous policy in reopening the Stevens room at the Tate Gallery at a time when Gallery officials are, of necessity, preoccupied with A.R.P. measures. If the living culture of Europe is in danger, then a calm patriotism in permanent things is more than ever essential in our daily lives. To allow any measure of our intellectual and spiritual inheritance to slip away from us is at least as serious as a like carelessness in material safety.

Stevens, with Wren, a rare English inheritor of international values, so loved and guarded the integrity of his national tongue that he would not allow the use of foreign



SEATED AND STANDING FIGURES
Tate Gallery

scale. The house was used for many years as a children's hospital, and in 1911 Mr. D. S. MacColl underlined the dangers that threatened Stevens's decorations in the three main reception rooms.⁵ Now the house stands empty and forgotten, and the official report is that "whilst the painted ceilings are still there, they and the building are in a poor state of repair."

Is it too much to hope, even at this late day, that a sense of responsibility may be awakened and sufficient funds mobilized to wipe out this reproach, and, with the Tate Gallery, give the work of Stevens's timeless genius a fresh enterprise and the delight of live and colourful surroundings?

OSTERLEY PARK AND ROBERT ADAM

BY C. E. HUGHES

OSTERLEY PARK, which its owner, Lord Jersey, with great generosity has opened to the public for three days a week, has been called the perfect Adam house, and there is much to be said for this description. Adam himself might not have so regarded it, for though its general appearance outside is all of his design, there are parts within in which he completed work begun by others. But to the student interested in his treatment of the classical tradition during the twenty years or so from 1761, when he was employed there by Robert Child, it presents material which is perhaps not to be so advantageously found elsewhere.

Of the rooms on view the Long Gallery and the Yellow Sitting-Room were certainly in occupation before Adam's time, but in all of them his influence may be recognized in some feature of the furnishing or decoration. In the Yellow Sitting-Room and Breakfast-Room, the ceiling and mantelpiece are said to have been carried out by Sir William Chambers, but Adam unquestionably directed the design of some of the furniture. The lyre-back chairs and the pier-glass are in his manner.

In the Library we find him everywhere. The design for the ceiling (with an alternative) may be seen in the Architectural Room. The finely proportioned bookcases were made for their positions. Eight lyre-back chairs, each with metal medallions, two tables and a desk are unmistakably his, and it may be noted that the desk is not unlike one which he designed and Chippendale made for Harewood House, probably between 1772 and 1775. In this room we have paintings by Angelica Kauffmann and her husband Antonio Zucchi, an Italian whom Adam invited to England from Italy in 1766 to assist him in interior decoration. He lived at No. 3 John Street, Adelphi.

The Dining Room, or "Eating Parlour" as Adam called it, also with paintings by Zucchi and Angelica Kauffmann, has an Adam ceiling very similar to that which he had designed for Shardenloes, one of his earliest works of this kind, about 1759. In this room the



WALL MIRROR, designed by Robert Adam for the Long Gallery,
Osterley Park

A P O L L O



THE STATE BED, OSTERLEY PARK. A very elaborately carved and painted piece with embroidered velvet hangings

OSTERLEY PARK AND ROBERT ADAM

white marble mantelpiece with its black Wedgwood vases, the fine mahogany doors and the furniture are all typical of the period and of Adam's influence. The carpet, in amazingly good condition, was designed for the room and made at Thomas Moore's Wilton factory.

In the Long Gallery we find Adam working on something already in being. Probably there was a complete Long Gallery about 1740; William Kent is said to have designed the two mantelpieces. They are slightly less heavy in detail than much of his work, and Adam may well have found it no very severe task to bring his own designing into harmony with them. He introduced classical motives into his wall mirrors and echoed in the mouldings of the mahogany chairs and settees the leaf pattern to be seen in the chair-rail moulding on the walls. Whether, as has been suggested, he copied this detail from the existing wall or himself added the dado rail as a co-ordinating touch cannot be determined. Both explanations are equally plausible.

The Wedgwood Hall has coloured plaster enrichments on the ceiling and walls suggesting

Wedgwood ware. Above the two fireplaces, each in a coved recess, are grisaille paintings. This was a popular form of decoration towards the close of the XVIIIth century and the effect of the room as a whole suggests Adam's later manner.

The Drawing Room, entered from the far end of the Long Gallery, and the little Tapestry Room beyond, with their rich colouring present a complete contrast to the cool tones of the rooms already seen. They are the most ornate rooms in the house. The ceiling of the Drawing Room is elaborately moulded and painted and the carpet, also from Moore's Wilton factory, follows a similar pattern. The handsome furniture includes gilded chairs and a sofa in the French manner which Chippendale modified for English use. The commodes in English marquetry, probably from Chippendale's workshop, where the inlay on the carved surfaces would have demanded the skill even of his best craftsmen, and the torchères with rams' heads are very much in the Adam vein.

The walls of the Tapestry Room are completely hung with tapestry panels specially woven to fit the various spaces. That above the fireplace bears the date 1775 and the name of Neilson. Jacques Neilson was one of the great weavers who were directly responsible for work executed at the Gobelins factory at the time. The designs are by Boucher who had been working very successfully for the Beauvais factory and at the instance of Neilson and others was appointed Inspector at the Gobelins in 1755. Whether Neilson was a Scotsman, as his name suggests, and a friend of Adam is not clear, but Adam planned two or three such tapestry rooms as that at Osterley which looks as fresh as when it was completed in 1776. A point worthy of note is that the panel between the windows, against which stands a table with a mirror above, has the design carried out only in the small portions, above and at the sides, which can be seen. Doubtless Adam realized that the effect of tapestry between tall windows would be wasted. He therefore designed the very handsome table and mirror and arrested work on the tapestry so that it should form merely a background. It is an interesting example of French tapestry being made in the XVIIIth century to precise English requirements.



CHAIR in the State Bedroom, Osterley Park

A P O L L O



THE TAPESTRY ROOM. The walls are completely covered with tapestry from designs by Boucher. It bears the name of Nelson and the date 1775

OSTERLEY PARK AND ROBERT ADAM

The State Bedroom contains a bed of which the design by Adam is said to have been so costly to carry out that Mr. Child, who had it made for his wife, tore up the receipted bill lest anyone should discover how high a price he had paid for it. The posts, painted with laurel leaves, support a two-tiered canopy of wood minutely carved with floral festoons. Much of the cost must have gone into this exquisite carving, but the velvet hangings, of a quality said to be unobtainable to-day, together with their rich embroidery, must have added a very considerable sum. Similar hangings were originally used for the walls of the room but these have been replaced with silk. The furniture is also of the finest workmanship and the cost of making it must have been little, if at all, less staggering than that of the bed.

The Etruscan Room is so called because it is decorated in a mode fashionable at the time when ancient painted vases were being brought to light in Italy, and excavations at Pompeii were revealing an interesting phase of interior decoration under the later Roman emperors. The furniture and paintings on the doors and canvas wall coverings were carried out under Adam's personal direction.

The rooms in the order in which they are visited, and in which we have noticed them, cannot be taken as showing Adam's work in successive developments of his style. But it may be said that the decoration of the Yellow Sitting-Room, Library, and Dining-Room is earlier than that of the rooms in the other wing, and probably the furniture which Adam designed for these rooms may be similarly approximately dated, though doubtless not every piece remains exactly where it was originally placed. In this connection records indicating the progress of the building would be very instructive. Failing these, one may judge that the graceful portico enclosing the courtyard and the Wedgwood Room to which it leads, were among the parts to be finished last, for here Adam seems to be abandoning the too elaborately ornamental manner of his earlier work, and to have begun to develop the simpler style which such buildings as the recently demolished Adelphi have rendered familiar. We may take it that his progress was toward simplification. At first he had borrowed details direct from historic models and used them lavishly and with little modification.



An example of the LYRE BACK CHAIRS, of which several types are to be seen at Osterley Park

Later he evolved a personal style in which such details were used sparingly, and their spirit—if one may so put it—was disciplined to original patterns.

We may trace this development in the furniture and decoration of the house, and it is particularly interesting in its connection with the furniture. Trained as an architect in the classical tradition, he seems at first to have undertaken the design of furniture in a rather experimental mood. There are pieces at Osterley, particularly the lyre-back chairs, which suggest that he was in close touch with Chippendale, and that at first he did not venture beyond attempts to introduce a sort of classic suggestion into designs which are strictly in the Chippendale manner. In the Long Gallery again Adam's carved mirrors are of two different designs. In one of them he seems to be trying to superimpose classical motives upon a sort of rococo Chippendale theme which is too slender to support them, and he achieves merely an attractive curiosity. In the other he has adopted a simpler rectangular—in fact a more architectural—

A P O L L O



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THE LIBRARY, OSTERLEY PARK. The bookcases were specially designed for the room by Robert Adam

OSTERLEY PARK AND ROBERT ADAM

shape, and enriched it in the classic mode. The detail is slightly burdensome, but the whole is not unsuccessful.

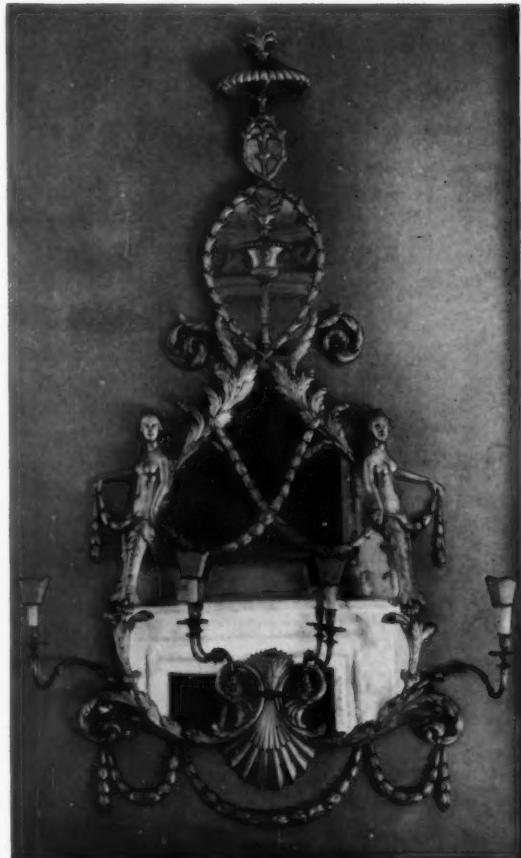
In the design of these mirrors, as has been noted, he was aiming at something suitable for a room already equipped with fireplaces by Kent or in his manner. We may find, indeed, in the earlier interior work of Adam, alike in his furniture and his decoration, something of the feeling which seems to have governed Kent's own designs for furniture. At first, though far less noticeably than Kent, Adam fell into the error of making his enrichments too big in proportion to the whole design. An example of this may be found in the Library bookcases. In these the decoration of the pilasters almost assumes the importance of constructional lines, though its pattern has no constructional value. In the next stage he was inclined to substitute for his overlarge motives too many smaller ones, and the effect was liable to be too "busy." Of this treatment the state bed may be taken as an instance. The final stage was that in which he used delicate details with a wise economy, intermingling them with clear spaces which formed a background, and thus emphasized their significance. The decoration of the Wedgwood Hall suggests this phase of his work, and it is pleasingly related to the portico, which shows similar restraint.

One of the points which Adam must have had to consider in his planning of Osterley was the display of the collection of pictures of which many had been purchased by Sir Francis Child in the early years of the XVIIIth century. One of these purchases was

the Rubens painting, formerly in Sir Francis's London house, and now in the ceiling of the main staircase. The gallery to-day shows some of these older pictures and some of later date. Among the most attractive of them are the fine full-length portrait of Robert Child, painted by Reynolds in 1772, showing him in a red coat with a spaniel and gun, and the Countess of Jersey, painted in 1823 by Lawrence.

The display of pictures in the gallery may be assumed to have presented Adam with little difficulty. Elsewhere in the house his problem was, perhaps, not so easy to solve. In the Library and Dining-Room the paintings, framed in the panelling were, as has been indicated, of his own choosing, but in the Yellow Sitting-Room and the Drawing-Room he had to provide adequate wall spaces to be filled then or later with works which might or might not clash with his schemes of decoration. Whether he was successful must depend on individual judgment. In the Yellow Sitting-Room, in which he used a more or less neutral background, the portraits include a Romney of Adam's patron, Robert Child, and his wife. A view of Temple Bar by Samuel Scott shows the premises of Child's Bank at No. 1 Fleet Street with a room over the gate itself, which was used by the Bank.

In the Drawing-Room with its glow of decorative colour hang other portraits, by Reynolds, Romney and Hoppner, of members of the Child family and of the Jersey family to which Osterley passed as an outcome of a Gretna Green marriage.



WALL MIRROR in the Long Gallery, with classical motives arranged in a rococo pattern

STAFFORDSHIRE POTTERY FIGURES

BY AUGUSTUS HENRY

THE history of taste in art has never yet been written, but if anybody were to have sufficient knowledge it should afford material for a particularly interesting book. As recently as 1899 a distinguished foreign art critic wrote a footnote to Borrow's "Bible in Spain" to say what a bad picture Greco's "Burial of the Conde de Orgaz" was, and even just before the last war a learned scholar of Byzantine art was heard to apologize on behalf of its craftsmen as being poor people who did the best they could, as they had never learnt how to draw.

Times have changed, and one need no longer apologize for applauding such a beautiful earthenware figure as the rider here illustrated in colour. Its aesthetic value will not be doubted by anyone to-day, but the questions which assert themselves rather oddly are : "By whom, for whom and why were such objects made?" The answer to the first question we can get from any book of reference. They are generally known as Astbury-Whieldon figures. John Astbury (1688-1743) and Thomas Whieldon (1719-1795) were potters at Stoke-on-Trent, in Staffordshire, and from details of costume and other evidence they can be dated about 1740.

The answers to the second and third questions can perhaps be found in the fact that a contemporary description calls them "image toys and chimney ornaments." If they were originally made for the houses of the XVIIIth century wealthy class, they have conspicuously vanished from those chimney-pieces that I have been privileged to see, but here there are two possibilities—first, the depredations of the housemaid's broom, which were doubtless no less devastating than they are to-day, and second, the change of taste which during the last century banished the most exquisite Chippendale furniture to the servants' hall or the servants' bedrooms or even real Gothic, as distinct from Gothic Revival, to the stables or the farmyard.

Figures such as these provide a very good argument to those who choose to maintain that all the best art is anonymous, because no authenticated piece is either signed or dated. I do not attempt to put these figures and groups on a level with the finest Byzantine ivories or even with the Chelsea porcelain figures and groups that appeared only a decade or so later than these Staffordshire examples, but what is interesting about them is that they represent a branch of English applied art which does not appear to be consciously derived from any other type of art and which oddly enough does not appear to have influenced the ceramic art in succeeding years in this or any other country.

Lest any reader of this note should go scouring round sculleries or the happy hunting-ground of the Caledonian Market, I must put it on record that since the publication of Mr. Herbert Read's admirable monograph on "Staffordshire Pottery Figures" in 1929, in which he says : "I am not acquainted with any forgeries of the Astbury-

Whieldon type," certain disquieting objects have appeared on the market, one of which found its way into a most distinguished private collection, whose owner eventually and candidly admitted that he had been deceived.

I find it hard to draw the proper moral from this sad little story. Museum officials write monographs, partly in order to augment their slender stipends and partly in order to help collectors and budding collectors to distinguish the true from the false. In the old days, before monographs had begun to appear, the fakers would cheerfully fake the product of one supposed factory and superimpose the colouring and if necessary the mark of another, so that there was no possibility of deceiving the very elect, but now alas! times have changed and every object has to be viewed with the highest suspicion and to be regarded as guilty until it is proved innocent.

Luckily there are still judges whose word can more or less be regarded as law, and in addition the men of science have entered the field to some purpose, so that there are tests of one kind and another to enable the would-be purchaser to differentiate between a sheep and a goat. Luckily also, the majority of the London dealers are both knowledgeable and honest, and their customers need have no serious fear of being let down.

Let me proceed on a more cheerful note. The excitement of collecting is the greatest excitement in the world to its votaries and, unlike the excitement of gambling and other less innocent pleasures, its votaries learn wisdom from their early follies and may even be lucky enough to sell the results of their foolishness to other novices at an enhanced price. The excitement of collecting examples of ceramic art is just as great as that of collecting pictures, and it has the further advantage of being within the reach of people of moderate means.

It is also a consoling thought for the would-be collector that the enormous prices which these somewhat provincial examples of English art used to fetch in the years immediately following the war have sensibly abated, and the possession of only moderate means need no longer be regarded as a severe deterrent to anyone who would like to get together a representative collection of this country's pottery.

A comparatively recent recruit to the ranks of English earthenware collectors is Sir Harold Mackintosh, Bt., who confesses in his lately published book, "Early English Figure Pottery," that eight years ago he had never heard the name Ralph Wood. His monograph,¹ is evidence that he has not misspent the intervening period, for the pieces described in the book, which are over a hundred and fifty in number, are all in the author's possession and have been acquired by him in that comparatively short space of time. His book is a striking example of enthusiasm and a useful introduction to a fascinating subject.

¹ See review in APOLLO, September 1938.



A FINE "ASTBURY" FIGURE
By Courtesy of Mr. J. R. Cookson, of Kendal

BOTTLE-DECANTERS AND BOTTLES

BY JOHN M. BACON, M.A.



BOTTLE-DECANTERS

A
1630.

B
Square Shoulder.

C
Onion.

D
Short Neck, 1700.

E
W. Edwards.

BOTTLE glass of which bottle-decanters and bottles were made, can be dated back to the time of Charles I, i.e., to about 1623.

I am indebted to an article written by Mr. Thorpe in *The Connoisseur* of April, 1929, entitled "The Origin of the Decanter," for the following piece of information :

"Glass bottles were stated to have been the invention of Sir Kenelm Digby, and this statement was made by Henry Holden and John Colenet in 1662. So long back as 1623 John Colenet was making them to Sir Kenelm Digby's orders."

The earliest of these decanter-bottles known were made in greenish bottle glass, and had a long neck with a string rim. The shape of the body was a broad shoulder tapering to a narrow base. They were made on a pontil. Such a one is preserved in the Ashmolean Museum at Oxford, and has a seal on it as follows :

H.B., a Vintner's Brush and 3 Tuns,
showing it was made for Humphrey Bodicott, of the
Three Tuns, Oxford, who was the landlord between 1639



BOTTLE-DECANTERS

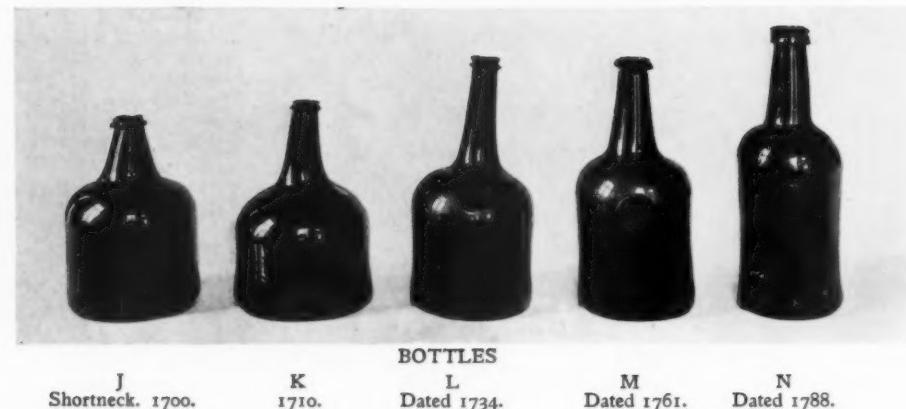
F
J. Egerton, 1650.

G
T. K. 1720.

H
R. Hughes, 1733.

I
Cook's

A P O L L O



and 1660. The bottle shown here (marked A) is its unsealed counterpart—giving us the known shape of such bottles from their first making, up to about 1650. Then came the shortening of the neck (B), the body remaining practically the same in outline. This was also made on a pontil (marked B).

In 1663 we find Pepys had wine bottles made in green, or bottle glass, with his crest sealed on them (*Pepys' Diary*, Oct. 23rd, 1663).

The example marked F is the bottle-decanter of Sir John Egerton, bearing his crest and initials, J.E., on either side of the three arrows pointing downwards and tied with a rope in the form of a true lovers' knot. The date is about 1650. I am indebted to Captain Aubrey J. Toppin, York Herald, for this information. The bottle of Samuel Pepys would have been of the same shape as this. It is probable that soon after this, the "onion" bottle (marked C), so-called from its rounded form, surmounted by a longish neck—came into use. The earliest one known is in Northampton Museum, dated 1657.

Those approaching the date 1700 have a diminishing neck, and it must have been found that this short neck was not practical—so that later-dated ones show a neck of greater length.

The body of the bottle is now assuming a new shape, with a long neck and almost parallel sides, as in the examples T.K. dated 1720 (marked G), W. Edwards (E), and Robert Hughes with crest, dated 1733 (H).

All the above are bottle-decanters as distinct from the bottle proper. Their use was two-fold:

(1) For the conveyance of wine from the cask to the table—claret, sack and Rhenish or "French Wine."

(2) The double use allotted to the bottle-decanter of being first a bottle and next a decanter.

When they occur unsealed, they could be bought for 2d. each and sent round to the vintner to be filled with a measure of wine, which was then corked lightly with a conical cork, the cork being tied down with pack-thread under the string-rim (a ring of glass running round the neck of the bottle just below the orifice). This explains the use of, and necessity for, the string-rim which occurs on all these bottle-decanters. It was illegal for the vintner to sell a bottle of wine, as no two bottles could be blown with the same content.

As the wine was presumably for immediate use, the conical cork was lightly put in, easily taken out and the

bottle at once becomes a decanter. The proof of this is simple and lies in the fact that in all such examples, the shine has been worn off the bottom edge due to pushing the decanter round on the rough tavern and household tables.

This string-rim mentioned above never has disappeared from the bottle, though with the bottling and laying down of port, its use has fallen away.

Before going on to the bottles proper, I give an illustration of a quaintly-shaped vessel of about 1750. It is a cook's bottle (marked I) into which any wine left over in the carafes or decanters was transferred for the use of the cook in the event of her having to make a wine sauce. This bottle, found many years ago in Bristol, is of heavy brown glass and evidently English—but it was not until comparatively recently that its identification became possible through its appearing in one of Hogarth's prints in which a cook is making a wine sauce. Hogarth is always a reliable source of information owing to the accuracy of the details in any of his drawings.

Leaving the bottle-decanters and going on to the bottles proper, we have quite a different proposition, for these were made solely for the purpose of laying down port wine to be matured before drinking after it had been strained into a decanter.

Perhaps a note on corks here might not be out of place. A writer over the initials A. H. H. tells us that "Cork is the highly developed bark of the Cork Oak; Spain and Portugal practically supply the world." It is agreed by authorities that cork for stoppering vessels containing wine came into use before the end of the XVIth century and the existence of the string rim to be found on the earliest of these bottle decanters would place it considerably earlier, otherwise there would be no reason for the existence of the string rim. It is that great writer on wine-lore, M. André Simon, we must thank for the information that these first early corks were conical, and therefore easy to withdraw. But later on, when at the beginning of the XVIIth century wine was laid down to mature in bottles—both upside down and sideways—the cork had to be driven home.

It is a matter of some controversy as to when port was laid down in bottle. Some writers consider that bottles, long cylindrical bottles, were blown for this purpose from 1728—but were there any bottles for laying down port before that date?

BOTTLE-DECANTERS AND BOTTLES

There is a series of bottles, as well as of decanters, which have hitherto escaped the notice of writers on this subject. The fact that port was being drunk in this country soon after 1700 implies that it was laid down earlier than is generally supposed.

Mr. Thorpe suggested so long ago as in April, 1929 (*The Connoisseur*, p. 200) that 1700 is about the date in which the straight-sided bottle for laying down port appears—and I agree with him. If wine is laid down to mature, the cork must be kept flooded. For this purpose the cork must be driven home. Out of this arises the necessity for a bottle-screw to pull it out. I thought that if I could arrive at the date of the invention of the bottle-screw, I might get at the date of the laying down of port in this country.

The following is a quotation from the *Philosophical Transactions*, p. 1367 of Volume XXIII (1702):

"I found the knobs to be only a close spiral revolution, like the worm of a bottle screw."

This would point to the fact that the bottle screw was a familiar object at that date (1702).

We also have a new form of glass bottle differing in shape from the decanter-bottles spoken of earlier, and whose date would be between 1700 and 1728. The earliest one would have the short neck current around 1700, and later specimens will have necks of increased length; the sides are parallel, and in a bottle of mine marked K of about 1710 the crust of the port is to be seen gathered round below the neck of the bottle. This also solves the problem as to how these bottles were laid down, viz., neck downwards with each bottle resting on its shoulder in a hole in the bin. So all the earliest port bottles were binned upside down. It is also proof of this that old

cellars often have bins with holes all over the surface—one hole, one bottle. To-day these holes are covered by a board to enable the long cylindrical bottles to be laid side by side and then piled up; a great saving of space.

My series of true bottles, after the short broad ones, marked J and K, gradually approach the long cylinder and are sealed and dated as follows:

I^o. Booker 1734, marked L;

M. W. 1761, marked M (crust round neck);

W. Strong 1772;

and the long shape,

Jas. Oakes, Bury, 1788, marked N.

To these may be added some interesting bottles which some years ago were turned out of the cellars of the Oxford Colleges—examples are shown of:

All Souls, sealed A. S. C. R. (*circa* 1750) marked O;

Lincoln, sealed Linc. Coll. C. R. (Common Room), (*circa* 1770), marked P;

Magdalen, sealed Mag. C. R. (*circa* 1780) marked Q.

It is an interesting fact that these bottles of the Oxford Colleges were the property of the wine-merchant and not of the college. This fact has been established by the search of the Buttery accounts of the colleges concerned, and no entry for the cost of bottles can be found in the period covered by the bottles.

The other sealed bottles mentioned above had the initials or names of the wine merchants upon them.

It is true some are found with the owner's crest or initials upon them, such as the bee of Lord Abercromby (R), but for the most part the wine-merchant was the owner.



O
A.S.C.R.

P
Lin. Coll. C.R.

BOTTLES

Q
Mag. Coll. C.R.

R
'Bee' Crest

LATER AMERICAN SILVER TEA-POTS AND TEA-SERVICES

By EDWARD WENHAM

Speaking of the readiness of the American Colonists to return to their allegiance, after the repeal of the Stamp Act in 1765, Dr. Elson, the American historian adds "but the very next year, Parliament, with foolhardy rashness . . . wantonly probed into the half-healed wound." This probing was instigated by Charles Townshend, the Chancellor of the Exchequer under the Chatham administration, who was responsible for the import duties on glass, lead, paper, tea and some other articles. Later, owing to the strong opposition of the Colonists, the Townshend duties were repealed, with the exception of that on tea, which George III insisted should be retained as a symbol of the Mother Country's right to tax the colonies.

How the colonists refused to accept tea from England, despite the fact that it was offered to them at a price lower than it was sold in England, or at which it could be smuggled from Holland, and what happened to the cargoes of tea which arrived at New York, Charleston, Philadelphia and Boston in 1773 is well known. And these popular expressions of opposition to the tax were kept alive and strengthened by the colonial women who, as mentioned in a previous article, agreed to eschew tea; an event commemorated in the Press of the time by a poem entitled "A Lady's Farewell to her Tea-Table." It is therefore safe to assume that for some years after the declaration of the War of Independence, few, if any, silver tea-pots were made in America.

Toward the end of the Revolution, when social entertaining was renewed, there was a revival of afternoon tea, particularly in Philadelphia, which was the capital of the young republic until 1800; and from then until tea was gradually displaced by coffee, a large number of tea-pots and tea-services were produced by the silversmiths. Of the styles then in favour, it is evident that the inverted pyriform, which had made its appearance before the Revolution, continued popular. This shape had been introduced from England, and though a few were undoubtedly made in America prior to 1774, it would be safer, in the absence of



Fig. I. TEA-POT AND SUGAR-BOWL WITH COVER
BY MYER MYERS, New York (1723-95)
By courtesy of Ginsberg and Levy, Inc., New York

conclusive proof to the contrary, to date the existing examples from 1780-90.

The American inverted pyriform differs little from the English prototype, except in the lower part which is slightly wider; and as a general rule, the decoration round the shoulders and lids is engraved rather than chased, as shown in Figs. I and II. That illustrated with an accompanying sugar bowl and cover bears the mark of Myer Myers of New York (1723-95), and the other (Fig. II) bears that of Joseph and Nathaniel Richardson, who were working in Philadelphia after the Revolution. It is noticeable that though made in different States, these two tea-pots resemble each other closely, both in contour and in minor details such as the finial knobs, and the decoration of the upper socket of the handles; the only marked difference being in the setting of the spouts which in the Philadelphia example is more vertical, as is the case with most of the English tea-pots of this type.

One of the earliest New York tea-services, and one of the few instances where chased ornamentation occurs with American silver is shown in Fig. III. This was made by Peter de Riemer, of New York (1738-1814), and belonged originally to Philip Schuyler Van Rensselaer (1767-1824). Each of the three pieces is of the inverted pear shape, chased with scroll-work, flowers and foliage in the style found with English silver of the rococo period. The cover of the sugar-bowl has a deep ring with a scalloped edge, this ring serving as a handle to the cover, and as a foot to allow the cover to be inverted as a stand for the bowl, or as a separate dish.

While all the pieces are by the same maker, there are minor variations in the treatment of each which would suggest that the three pieces were not made at the same time. Apart from the variations in the style of the main chased ornamentation, the lower part of the body of the cream-jug is chased with a calyx, whereas the other two pieces are plain; again, the moulding of the spreading foot of the tea-pot differs from that of the bowl, and the domical foot of the jug is punched with a rude leaf-like form. These three pieces are now part of the



Fig. II.
TEA-POT
BY JOSEPH AND NATHANIEL RICHARDSON
Philadelphia, circa 1785. Height 6 inches
By courtesy of Robert Ensko, Inc., New York

LATER AMERICAN SILVER TEA-POTS AND TEA-SERVICES



Fig. IV. TEA-POT
By JOSEPH ANTHONY
Philadelphia, circa 1780



Fig. V. TEA-POT
By ABRAHAM DUBOIS
Philadelphia, circa 1777. Height 5½ inches



Fig. VI. TEA-POT
By HUGH WISHART
New York, circa 1790. Height 8 inches
By courtesy of the American Art Association, Anderson
Galleries, New York



Fig. VII. TEA-POT
By DANIEL VAN VOORHIS
New York, circa 1770
By courtesy of Ginsberg and Levy, Inc., New York



Fig. VIII. TEA-SERVICE BY JOSEPH LOWNES, PHILADELPHIA. Circa 1780
In the Collection of Mrs. W. Logan McCoy
By permission of the Pennsylvania Museum, Philadelphia

A P O L L O

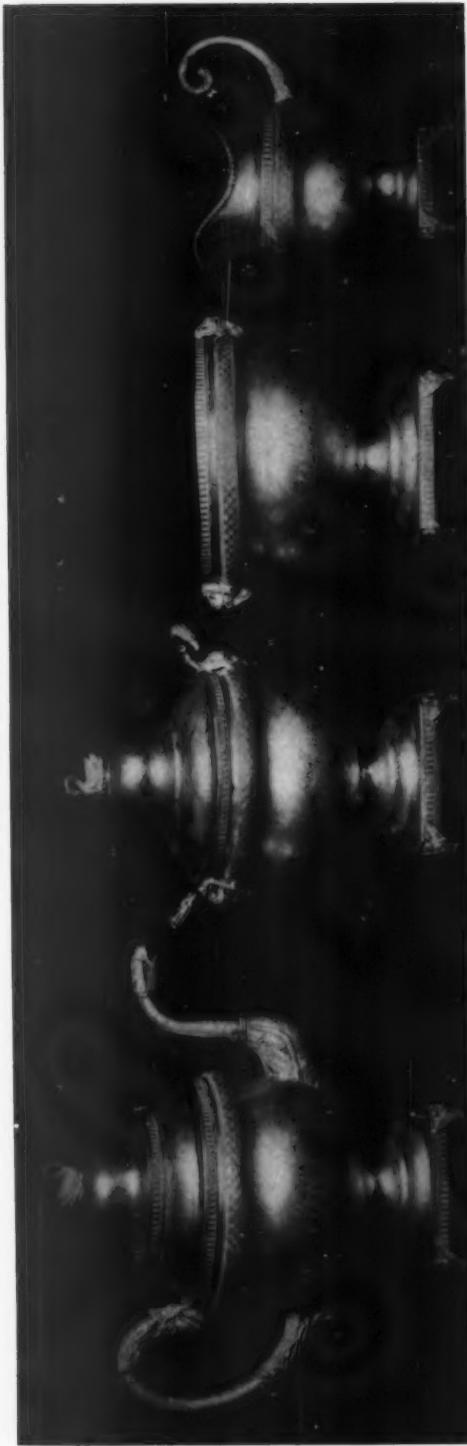


Fig. X. TEA-SERVICE By NICHOLAS J. BOGERT and EDWARD ROCKWELL, circa 1815



Fig. XI. TEA-SERVICE By WILLIAM SEAL, Philadelphia, circa 1816
By courtesy of the American Art Association, Anderson Galleries, New York

LATER AMERICAN SILVER TEA-POTS AND TEA-SERVICES



Fig. III. TEA-SERVICE BY PETER DE RIEMER, NEW YORK, 1738-1814. Height of tea-pot 6½ inches
In the Mabel Brady Garvan collection Gallery of Fine Arts, Yale University

Mabel Brady Garvan collection at Yale University and were included in a recent exhibition of New York silver, where they attracted wide interest on account of their rarity.

One of the later XVIIIth century tea-pots which is largely peculiar to Philadelphia, is the plain cylindrical type (Fig. IV); this particular example being the work of Joseph Anthony (*circa* 1780). The shape was in all probability copied from the small porcelain tea-pots which were made by the Chinese potters for export, and were for some unknown reason referred to as "Lowestoft." They have a straight-sided cylindrical body and tapering spout with a separate domical lid, usually with a pineapple finial, inset in a moulded collar applied to a flat top. As a general rule, a small beading is applied round the collar, the top of the body and above the moulded base. Occasionally the collar is omitted, in which instances the shoulders take a slightly convex form to continue the line of the domical lid; and in certain rare examples, a pierced cresting is used in place of the moulded collar. This same type of tea-pot is found also with an oval shaped body and a flat lid as illustrated in the one by Abraham Dubois, of Philadelphia, *circa* 1777 (Fig. V).

These, like other straight-sided tea-pots with flat bottoms which appeared in England during the Late Georgian period were made of sheet silver; also like the English, the American flat-bottom styles were frequently accompanied by a small stand on four feet to prevent the heat marking the table, but many of the stands have become separated from their tea-pots, and lost. All the English styles, including the oval shape with wavy ends and sides, were successfully copied by the American silversmiths in various centres in the United States. They also adopted the bright-cut and engraved ornamentation as illustrated in Fig. VI. This tea-pot which

is by Hugh Wishart, of New York, *circa* 1790, is oval with a tapering tubular spout; the top is incurved and the domical lid has a vase finial in every way similar to English tea-pots of this type.

Another New York example, somewhat plainer than the foregoing, is also shown (Fig. VII). This bears the mark of Daniel Van Voorhis of New York, *circa* 1770; it is oval in plan and the ornamentation is restricted to a beaded band applied to the rim and base and a bright-cut escutcheon on the side. The rim takes a deep concave and the high domical lid is made to fit the body of the tea-pot, instead of a smaller opening formed by adding the incurved member as in Fig. VI.

Some American tea-services of the late XVIIIth century comprise, in addition to a tea-pot, a tea-caddy fitted with a lock, and a vase-shaped sugar bowl. A service of this type is illustrated (Fig. VIII). Each piece is quite plain and the sides are formed of twelve concave flutes, the tea-pot—which has a swan's neck in place of the more usual straight tubular spout—and the tea-caddy being elliptical in plan with domical lids and vase finials; the sugar vase, which is in the classic style, is supported on a concave foot with a plinth in which the flutes of the body are repeated.

As in England, after the passing of the neo-classic styles, there was a marked deterioration in the designs of tea-services, so we find a like deterioration in the American designs of the early XIXth century. Often the silversmiths would reach back and adapt forms that had appeared in the previous century, but as a rule, these forms were distorted by unnecessary ornament. Of this, the service (Fig. IX) by the Boston silversmith, John McFarlane, is an example. In the ungainly contours of the several pieces, it is possible to find "borrowings" from various earlier shapes; but these shapes have been combined without sense of rhythmic line, and made the



FIG. IX. TEA- AND COFFEE-SERVICE BY JOHN MCFARLANE
Boston, *circa* 1800

more displeasing by the meaningless lobes and unsightly spouts and handles—truly a monument to the debasement of design which marks the XIXth century.

The tea-service (Fig. X) which was made by the early XIXth century New York silversmiths, Bogert and Rockwell, is another illustration of the adaptation of XVIIIth century forms. Here, the inverted pyriform has been raised on a high foot and bedecked with fantastic handles and applied bands of ornamentation—the result being that the simple beauty of the original pear shape is lost by reason of the unsuitable ornamentation.

In some American tea-services, as in other household articles of the early XIXth century, there is a marked French influence. This is specially noticeable in the style known as the American Empire, during which period, some of the silversmiths produced designs which would, in some instances, suggest that the objects were of French origin. This is illustrated in the tea-service (Fig. XI) by the Philadelphia silversmith, William Seal, *circa* 1816. The ornamental elements of this service are a quite unusual combination; the body of each piece is ornamented with a narrow band of moulding which is again applied, inverted, to the square plinths, while round the body of each is a wide band simulating wickery work within cabled borders. Cast ram's heads are applied to the sides of each of the two bowls, the sugar-bowl also having heavy handles attached; the handle of the tea-pot is in the form of a worried-looking dolphin, and the spout would seem to be a swan's neck with the head of an eagle. The finial of both the tea-pot and the sugar-bowl is a cast swan, while each piece is supported on four winged objects which have more resemblance to owls than to the lion which we may assume they are intended to represent.

This service, if not highly aesthetic, is of considerable interest in the history of American silverwork, for it symbolizes the one brief period during which the American silversmiths would accept designs entirely free from English influence.

Silver tea-kettles and tea-urns of American origin are extremely rare. Such tea-urns as are known are in every way similar to the vase-shape which appeared in England during the later XVIIIth century. The equally few kettles vary in style however. Probably the earliest of the latter is a simple pear-shape by Cornelius Kiersteede, of New York (1675-1757), referred to by Miss Avery¹; this has a flat bottom and an elaborate duck's neck spout with a bird's head reminiscent of the Dutch early XVIIth century kettles. The same writer also mentions and illustrates a globular kettle and stand by Jacob Hurd, of Boston (1702-58), and a third is shown with the present article (Fig. XII).

The last-mentioned kettle is in the Mabel Brady Garvan collection. It is among the rarest examples of American silver known. Made by Joseph Richardson, of Philadelphia (1711-84), it was obviously copied from an English model. It has the inverted pyriform body embossed and chased with scrolls and foliage in the rococo manner found with similar English kettles. The stand, which is supported on three scroll bracket legs with shell feet, is chased with flowers round the ring, pendent from which is a pierced rococo fringe. Rare indeed are examples of American silverwork which are ornamented as freely as this kettle; for which reason any authentic piece that comes to light is highly valued, but is accepted as authentic only after it has first been accepted by an indisputable authority.

¹ "Early American Silver", by C. Louise Avery, 1930.

LATER AMERICAN SILVER TEA-POTS AND TEA-SERVICES



Fig. XII. TEA-KETTLE By JOSEPH RICHARDSON, Philadelphia (1711-84)
*In the Mabel Brady Garvan Collection
Gallery of Fine Arts, Yale University*

NOTES FROM PARIS

BY ALEXANDER WATT

1939 will mark an important date in the history of French tapestry.

Monsieur Janneau, the very able and active administrator of the Manufactures Nationales de tapisseries des Gobelins et de Beauvais has recently brought about many happy changes in the Gobelins establishment. One of these is a determined effort to bring back into use the methods of dyeing (mostly vegetable) which were employed during the time of Louis XIV. The former laboratory, atelier and special chafery necessary for their production have been brought up to date. And for this, madder-root, dyer's-weed and dyer's-woad are being cultivated in large quantities in different parts of France. It is due to Monsieur Janneau's enthusiastic activity that such efforts of organization have been accomplished within the last two years.

A splendid exhibition of tapestries has now opened at the Gobelins Museum. This is the second of a series of exhibitions of considerable artistic and educative interest. In place of the former permanent exhibitions it is intended to show every year a selection of tapestries which will vary both from technical as well as historical points of view. Within a few years the public will thus be given to view, in its ensemble, the riches of the national property. This programme is not only for the benefit of the public but also for the good of the tapestries themselves. There are many which have been kept rolled up too long and others which have suffered by having hung on the walls for an extensive period, especially some of the rich and heavy Louis XIV tapestries which have stretched under their own weight.

The present exhibition, which is a sequel to last year's show of the magnificent Louis XIV tapestries woven from cartoons by Le Brun, has as theme the evolution of the tapestry from the late XVIIth century up till the moment when it turned to the strict imitation of the painting. Most of the early XVIIIth century examples now on view are in an excellent state of preservation, but several of the later ones have suffered considerably. As for the XIXth century tapestries—such as the "Bataille de Tolosa," from cartoons by Vernet—they are of little or no aesthetic merit, being mere imitations of the painted designs. From a technical point of view this exhibition enforces the argument of Monsieur Janneau whereby he urges the return to the XVIIth century methods of



SCULPTURE (*taille directe*) By ADRIAN HALL
Salon des Tuileries

weaving vegetable-dyed tapes- tries of a simple and decorative nature. It was just at the stage when the artists who painted the cartoons gained control of the execution of the tapestries that the artisans lost much of their own authority and were induced to employ colours that would hardly survive the destructive action of air and light. Charles Le Brun, for his set of Louis XIV tapestries, merely exacted the faithful translation of his compositions and the principal accents in their construction. Neither did Mignard, his successor, nor Coypel, attempt to obtain anything more than an honest transcription of their cartoons. Mignard was only a nominal director of the Manufacture des Gobelins, and Coypel, although Premier Peintre du Régent, had no direct authority.

It was Jean-Baptiste Oudry who, invested in 1733 with the post of inspector-general, which gave him practically the management of the ateliers, saw fit to exact a literal translation of the painted designs. Oudry was one

of the leading artists of the XVIIIth century but he did not do well to apply his authority to this specialized art, the necessities and laws of which he did not sufficiently understand.

But there are other and more general reasons for the decline of the industry towards the middle of the XVIIIth century. The architectural style had changed. Châteaux were constructed on a much smaller scale. The function of the tapestry was to serve as a sort of background for the interior furnishing and it became an *objet d'art* to be closely admired in itself. The great hangings which decorated the spacious palaces were no longer in demand. Oudry therefore insisted that the tapestries should be treated as pictures and not as decorative hangings. Monsieur Janneau shows us the result of this desire to "imitate the effects of oil painting" by juxtaposing an admirable example from the Anciennes Indes series (which date *circa* 1685) with two of the Nouvelles Indes tapestries, executed towards the end of the XVIIIth century by Neilson and Cozette, from cartoons by Desportes. The first is of simple design and its chromatic orchestration is powerful and coherent. The others, woven according to the new method, have soft, vaporous gradations of colour and are lacking in accents and light effects. The photographs here reproduced show how they have faded. The painter's error of judgment is at fault. The ambitious compositions by Parrocet, the

NOTES FROM PARIS



TENTURE DES NOUVELLES INDÉS.

4m. 20 x 4 m. 60

Les Deux Taureaux.

Musée des Gobelins

Gobelins XVIII^e Siècle d'après Desportes.

four tapestries of the "Entrée de l'Ambassade turque" and the "Sortie de l'Ambassade turque," have suffered in the same way. Here the bright colours in the foreground stand out harshly against the grey skeleton background of what was a harmony of delicate pinks, yellows and pale greens. But how is it that the same should have happened to the series of the "Chasses du Roi Louis XV," from cartoons by Oudry himself, which can be seen in the main room on the first floor of the museum? This decoloration was certainly not premeditated. The new process which aimed at the imitation of the painting must then have been at fault. Otherwise how can one explain the contemporary Beauvais tapestries which were differently woven and which have lost nothing of their original freshness and delicate colouring? The delightful "Denicheur d'Oiseaux," from cartoons by Le Prince; "Mars et Venus," from cartoons by Boucher; and the "Chasse au Canard," from cartoons by Casanova, which hang together in the second room on the first floor of this

exhibition, are proof enough that the Gobelins manufactory was being badly managed during the second half of the XVIIIth century.

It was just this practice of imitating the effects of oil painting which explains the decoloration of most of the late XVIIth century tapestries. Synthetic dyes were introduced and threads of pale greys and undefinable tones were intertwined in an effort to copy the exact colours—not the chromatic values—of the painted design. The finished tapestry was merely a pastiche of the painting. Monsieur Janneau has clearly stated the case in this most instructive exhibition. The cartoon should be the theme of the tapestry and not the reverse.

We may look forward to a long-wished-for revival of the former processes and see paintings by several well-known and young artists woven into tapestries by the Manufacture Nationale des Gobelins.

The sixteenth Salon des Tuileries opened the other day at the Palais de Chaillot. This is a good show. It



TENTURE DES NOUVELLES INDÉS. Un Indien et divers animaux. Gobelins XVIIIe Siècle d'après F. Desportes.
4m. 62 x 7 m. Musée des Gobelins

ranks as quite the best of the numerous Salons which take place every year during the month of June. It is about half the size of the annual Salon at the Grand Palais and the works are altogether better in every respect. They have been well and spaciously arranged in the Passy wing of the huge new Trocadéro Museum. The sculpture, too, is shown to pleasing advantage in the centre of the galleries.

Bessie Davidson, a Scottish artist, exhibits a striking canvas in the first room. Her Still-life has distinctive chromatic qualities but the composition lacks division. Jacques-Emile Blanche contributes five paintings. His "Violée, Espagne" is a powerful piece of painting, but I find his other pictures of the Spanish civil war somewhat banal. Hernandez and Longuet show worthy pieces of sculpture in the second and third rooms. Hernandez is one of the leading animal sculptors of to-day. Longuet is one of the most promising of the younger set. Milosavljevitch's canvases are pleasing exhibits in a big show like this where academic tradition faces surrealist tendencies. He sketches subtle tonalities with a free and honest style. I prefer his landscapes to those of Eisenschitz which, although intelligently conceived, lack warmth and life. Yves Brayer, one of the most accomplished of the younger artists, and who has executed a number of fine murals for the municipality of Paris, exhibits a painting of "Le Palais des Papes à Avignon." In the same room are several interesting canvases by well-known young artists who are attempting new forms of expression—not necessarily revolutionary in character. Roger Worms shows a large decorative

landscape with figures, treated with unusual force. Tal-Coat seems to have completely altered his style: he is now painting macabre studies of skulls. André Marchand holds to his flatly painted seascapes and fishing scenes. They are attractive and original in their curious simplicity. "La victime impatiente" is unmistakably the work of Gruber, another young artist of talent. His works have distinct quality but his subjects are always too disconcertingly surrealistic.

Dufresne, who died a few months ago, is honoured in this exhibition with three paintings which testify to his genius as a great colourist. The premature death of this young painter robbed the French art world of one of its leading lights. Othon Friesz, one of the vice-presidents of the Salon des Tuileries, exhibits three paintings full of rhythm, atmosphere and colour. The Provence landscapes by Savreux are no less remarkable for their colour composition and the subtle effects of the Midi light. Kikoine's pictures unfortunately remind me too much of the work of Soutine and Chagall. I quite like Waroquier's portrait but his still-lifes are too "sticky." The best thing he has done for a long time is the large mural in the new Théâtre National du Palais de Chaillot.

There are few nudes in this Salon (and what a relief after the hundreds hanging on the walls of the Grand Palais) but they are all reasonably good, especially that of Terechkovitch. I like the tiny canvases by Pouguy. One of the reasons why they appeal to me is that I have never seen anything like them before. It is a pleasure to come across something quite original in an exhibition of three thousand works. He obtains a strange pale

NOTES FROM PARIS



"LES VIEUX QUAIS A ROUEN" by Corot.

From Milestones of French Painting at the Lefèvre Galleries.

By permission of Messrs. Reid & Lefèvre. (See p. 38)

mosaic-like effect by painting vague forms with soft harmonies of tone on strips of canvas which afterwards have been treated to resemble old faded and cracked paintings. Oudot's landscapes are simple and poetic. Those by Parson also have merit but resemble too closely the work of Derain. The portrait by Floch is unpretentious and pleasing in its simplicity. Lhote is a very able professor and his school in Paris is one of the most popular. But his own work, I think, betrays the art master. Villon conceives excellent colour schemes for his disturbing subjects. The big end room shows little of interest except for Adrian Hall's piece of sculpture. This young British artist shows great promise.

An exhibition of marionettes is now taking place at the Musée Galliéra. When I called the other day I

found Monsieur Bizardel, the curator, arranging the strange little figures in the showcases. There were hundreds of them, lying in heaps on the floor or sitting on tables and chairs gazing sadly at each other. They formed an international company, for they had travelled from all parts of Europe and even from the Far East. But this is merely an announcement of the Galliéra show which has just started its season in Paris. The stage was not set the day I crept in by the side entrance. In fact it was not even a dress rehearsal. But what I saw behind the scenes was sufficient to convince me that the company was going to give us a show to write about. The programme at the Musée Galliéra will remain the same until the month of October, so I shall criticize the performances of the marionettes in next month's APOLLO.



JAVANESE MARIONETTE (circa 1850) in buffalo-hide
for a Shadow Theatre

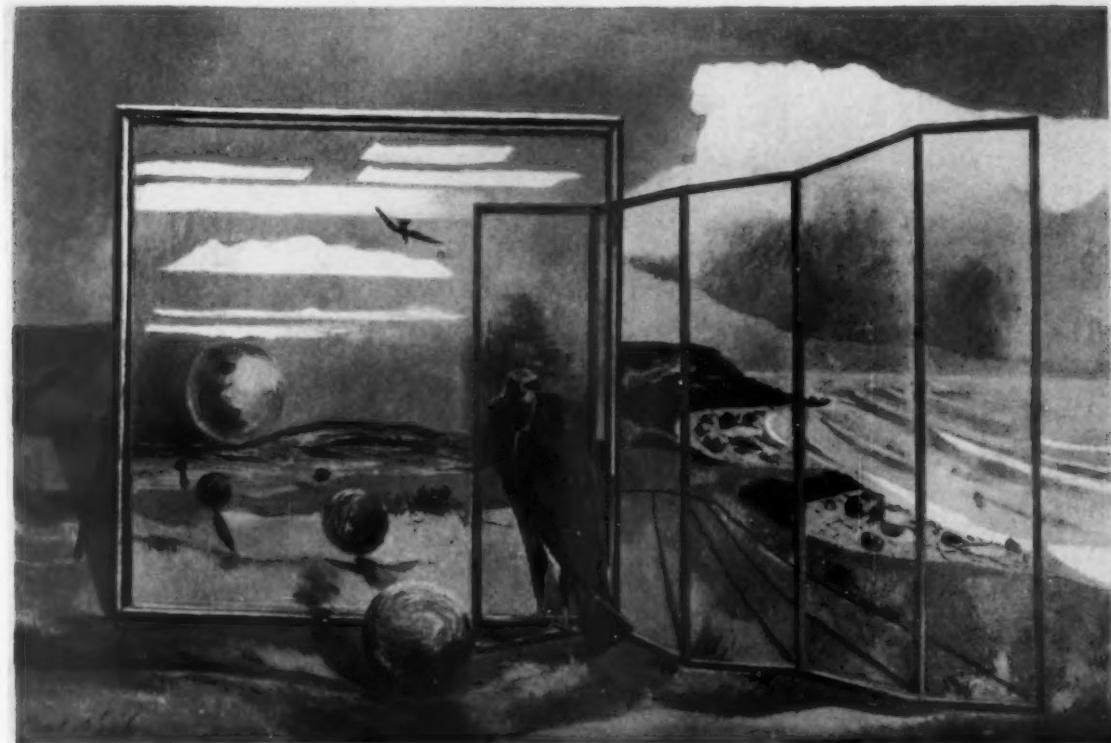
Collection Léopold Dor

Musée Galliéra

NOTES FROM NEW YORK

THE BRITISH PAVILION PAINTINGS AND THE
NEW MUSEUM OF MODERN ART

BY JAMES W. LANE



LANDSCAPE FROM A DREAM

Exhibited in the British Pavilion, New York World's Fair

By PAUL NASH

THE British Pavilion at the New York World's Fair contains six galleries, four large ones for oils, a smaller one for water-colours, and one for prints. I met Sir Kenneth and Lady Clark there recently, and learned with much pleasure a good deal about our younger painters for, in keeping with the ideal of the Fair, it has been Sir Kenneth's purpose to present to us such British work as has most chance to be favourably considered in the near future. The paintings he has selected for the British Pavilion admirably exhibit a cross-section of your contemporary painting from Sickert and Munnings to Graham Sutherland, the Nashes, and Henry Moore. There are five or six Steers, among them the "Collioure" and an enchantingly Whistleresque water-colour. The larger Steers seem more directly derivative than the smaller ones. Millbank has lent Sickert's "Ennui" and Clausen's "Winter Morning." Sickert's "Raising of Lazarus," a virtuoso work with

lambent colour is here, too, as are some of J. D. Innes's too purplish landscapes. Stanley Spencer's undeniable originality is somehow stifled by a too literal approach and by a curiously lifeless composition. These are men with whose works I was familiar, but I was breaking new ground with Graham Sutherland, Victor Pasmore, William Coldstream, Henry Moore as a painter, the late Christopher Wood, and John Nash. Of all these I especially appreciated the two latter. Sutherland has a vibrant emotional quality in his amorphous and pleasingly coloured designs (one of grey, black and pink forms was interesting), in which plastic forms suggest considerable fluttering and movement. Undoubtedly an original painter, I thought, but one not easily understood, except by *avantgardistes*. We have a painter over here, Arthur Dove, who is rather like Sutherland in successfully abstracting all of the literal and still leaving something of the emotional. Pasmore, with his well

NOTES FROM NEW YORK



GIRL WITH A BAG

By VICTOR PASMORE

Exhibited in the British Pavilion, New York World's Fair

spotlighted "Girl with a Bag," lent by Sir Kenneth Clark, is in the Vuillard tradition, though the muted colour that he uses recalls also Redon's pastel tones. Coldstream's portrait of "Inez Spender," lent by Stephen Spender, is a strikingly sincere and luminous head. But one should not be too particular in cavil against the drawing of the outlying registers in this portrait, defective as that drawing is. Even if the anatomical structure is deficiently observed, perhaps because the style of Coldstream in this individual picture has rapport with that of Bérard, the portrait has force of character and charm. Henry Moore I frankly prefer as a sculptor. As between Paul and John Nash, I think that while Paul can more easily let himself go, and is apt to be more poetic, John has a sounder sense of colour. John exhibits an excellent water-colour landscape, informed by splendid draughtsmanship. Paul, no doubt, is more advanced, as in his surrealistic "Landscape from a Dream," John more conventional, yet John has a rugged technique and greater driving power. There are exhibited for Christopher Wood a few delightful sailing-boat scenes, grey in tonality, but gay in the delineation of boat prows cleaving water, and in notes of white bestowed by white-shirted figures on cliffs or quay.

I must not omit special mention of a very powerful portrait bust by Augustus John, of an old man dressed in black, with a hand which, for expressionistic modelling, is ten times more effective than anything Soutine ever did. Eve Kirk, whose work I like through seeing it at our Carnegie International at Pittsburgh, did not exhibit. I understand she is considered a "corrupt" painter, derivative that is, but there were exhibitors of which the

same could be said. The drawings and prints were notably fine. Among the former, Sir Muirhead Bone's lovely "Tom Tower, Christ Church, Oxford," and his splendid sketch of an interior with a religious procession were inspiring. Among the print-makers were Griggs, Austin, Clare Leighton, Eric Dagleish, Cameron, McBey, and Bone.

This year, on account of the Fair, we are being surfeited with accents upon the contemporary. Of all the exhibitions of it none is more interesting than that attendant upon the opening of the new Museum of Modern Art. I wrote you last October about the character of its architecture. It opened to the public early in May, with an exhibition of painting, sculpture, prints, photographs of architecture, and moving pictures, all grouped under the title, "Art in our Time." Even a 384-page catalogue was not at all exhaustive! Yet the Museum's aim is to show only a few works in each section. But the sections themselves are numerous. The Museum has within the last six or seven years added two new curatorial divisions—that of architecture and industrial art, and a film library which means that it has available for circulation over a million feet of the best films of the past, "most of which would," as the President of the Museum says, "otherwise be doomed to destruction."

Beginning with painting, sculpture, and the graphic arts, the Museum, which is always as much interested in showing roots as it is the derived product, devotes to them many sections. These are: American Popular Art of the last 150 years (with often surprising resemblances to the French art of Bombois and Peyronnet); American



PORTRAIT OF ISABELLA BRANT By RUBENS
Recently acquired by the Boston Museum of Fine Arts

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Painting of the late XIXth Century, where the leaders are the sea painters, Ryder and Homer, the one romantic, the other realistic; Eakins, a passionately sincere scientific realist, La Farge, and the three cosmopolitan expatriates, Sargent, Whistler, and Mary Cassatt. Then there is European Painting of the late XIXth Century, with five Renoirs, nine Cézannes (six of them loaned, which are few in comparison with the Museum's own collection of Cézanne oils, the largest of any other American museum), five Gauguins, six Van Goghs, three great Seurats—"Sunday on the Grande-Jatte," "The Side Show," and "The Models," three Lautrecs, two Redons, an Ensor, a Munch, two Rousseaus, and the striking Greaves from the Tate—"Hammersmith Bridge on Boat Race Day." With XXth Century Painting we begin with Vuillard and end, for the Europeans, with the Polish-born Balthus, who paints, in his starkly simplified realism, as in "Joan Miro and His Daughter Dolores," compositions often surprisingly like those of Ralph Earl, one of our best XVIIIth century painters. This XXth century department is especially complete and catholic. It is followed by one of six American water-colourists—Prendergast, Hart, Marin, Demuth, Burchfield, and Grosz—and this by paintings by children, twenty-one prints, and XXth century sculpture and constructions. The sculpture is most varied, ranging from the attractive classicism of Despiau, who can be depended upon to search for the beautiful, from the gargantuanism of Lachaise, through the gothicism of Jespers, who has designed the tapestries in the Belgian Pavilion at the Fair, to constructions like Brancusi's "The Miracle," which to me is meaningless.

After two sections, one devoted to seven modern American photographers, and the other to the film, one comes to architecture and industrial art. One must remember, as the Museum says, that

"Conditions of individual and of group living have changed so greatly in the last two or three decades that the past can no longer supply workable models for dwellings of to-day and to-morrow."

—which may be illustrated by pointing to the fact that the modern architect consults not photograph books of past architecture, but manufacturers' catalogues. The Lubetkin and Tecton bungalow for B. Lubetkin at Whipsnade, Bedfordshire, was shown as an English example of the modern individual house, while Tecton's Highpoint Flat at Highgate and Senn and Mock's apartments at Basel showed excellent modern group housing. Compared with these, American housing has been behind the mark, although by a recent allocation of sixteen million pounds by the Government for housing this type of building may be brought up to snuff here.

At the Metropolitan Museum the rug gallery (D3) has recently been rearranged to make room for two important collections gifted to the Museum. One of these, the Altman collection, is important for its antique Persian and Indian rugs; the other, the Ballard collection, is notable for its peasant and nomad rugs of the XVIIth and XIXth centuries. Often a Chinese influence, due to the Mongol invasion under Chingiz Khan in the XIIth century, can be felt in the Persian rugs of the XVIth and XVIIth centuries. Six silk rugs of the XVIIth century, loaned by Mr. John D. Rockefeller, Junior, are of the "Polish" or "Polonaise" variety, because they bear Polish coats of arms. Wrongly, and for long

considered products of Polish looms, these rugs are now known to have been made in Persia, mostly at Isphahan. The reason for their European colour schemes, in which pastel shades are common, is that they were woven as gifts from the shahs to European princes.

Recent acquisitions have come thick and fast to various museums. The Metropolitan has acquired "The Whitsun Bride" by Pieter Breughel the Younger, and a painting called "Charity" by Bacchiacca, while the Boston Museum has Rubens's "Portrait of Isabella Brant." Two pieces of sculpture, a Sumerian Worshipper and a profile head of St. Cecilia by Desiderio da Settignano have been acquired by the Albright Art Gallery, of Buffalo, and by the Toledo Museum of Art respectively.

The Parke-Bernet Galleries in May sold the paintings of Mr. Adolph Lewisohn at his residence. The high price, 3,200 dollars, was fetched by the beautiful Forain "Court Scene," originally from Thomas McLean of London. A Boudin ("Portrieux") brought 1,250 dollars; a late Corot of a meadow, 2,500 dollars; a Daumier ("L'attente à la Gare"), 1,950 dollars; two Monets just slightly less apiece; while a Mary Cassatt, the American Degas, brought 2,500 dollars. According to these prices, the incisive, the pathetic, the mordant, are qualities fashionable with us now, while the Impressionists, one feels, have less appeal.



SUMERIAN WORSHIPPER

Recently acquired by the Albright Art Gallery, Buffalo



EQUESTRIAN ACHIEVEMENT OF ROBERT BRUCE, KING OF SCOTLAND, 1274-1329

By GERALD COBB

*From "Historic Heraldry of Great Britain" (Oxford University Press)
(See Review opposite)*

BOOK REVIEWS

HISTORIC HERALDRY OF GREAT BRITAIN. By ANTHONY R. WAGNER, F.S.A., Portcullis Pursuivant. (Published by Sir Humphrey Milford, Oxford University Press, with 142 illustrations, 4 in colour.) 18s. net.

Mr. Anthony Wagner is to be congratulated on this attractive heraldic work which is unique, an object difficult to attain when so many other works on the same subject are already in existence. It describes and annotates the Arms of leading figures in British History, the greater number of which are illustrated by reproduction of the sculptured heraldic panels and shields made for the British Pavilion at the New York World's Fair by Mr. Gilbert Bayes and Mr. Cecil Thomas. The heraldry throughout is very fine, as indeed it should be under Mr. Wagner's expert direction, with occasional advice by that distinguished herald, Mr. Oswald Barron, F.S.A. It seems a pity, however, that in some of the full achievements, Cromwell, Churchill, Pitt and Nelson, the opportunity has not been taken to get away from the Victorian gas bracket type of stand for the supporters. One has only to compare these with the achievements of Cecil and Wellesley to appreciate the greater beauty of the latter designs. The illustrations in colour are most attractive, and Mr. Gerald Cobb has fully earned the appreciation of all lovers of Heraldry for his designs of the beautiful heraldic reliefs. The notes are prefaced by a short but comprehensive introduction to Heraldry, while all of them are fully documented and largely drawn from unpublished sources. It is noted that No. 80 on Plate XX gives the paternal coat of Sir Walter Raleigh, the only one to which he was actually entitled, yet his personal seal, now in the British Museum, shows sixteen quarterings, the other fifteen being those of contemporary relatives to which he had apparently no title whatever. The book ends with a useful glossary, and is well indexed.

A. T. T.-C.

ENCICLOPEIDA BIOGRAFICAE BIBLIOGRAFICA
"ITALIANA." Serie XLI. Ceramisti. By AURELIO
MINGHETTI. Tosi, Milan.

This biographical dictionary, containing several thousands of articles, varying in length from two or three lines to more than a page, mostly with useful bibliographies, will be welcomed by students of Italian pottery and porcelain. Its range extends from the somewhat shadowy individualities of the early Renaissance period such as Benedetto of Siena and Giovanni Maria of Castel Durante, through the XVIIth century pioneers of porcelain manufacture and XIXth century revivalists with familiar names, such as Cantagalli and Minghetti, to present-day Futurists. The serviceableness of the book is somewhat impaired by the lack of references from the text to the very numerous illustrations; thus, readers who seek ocular evidence as to the productions of Felice Clerici of Milan will find neither an illustration nor any reference to illustrations in the relevant article on p. 124; with diligent search, however, they will find what they are seeking, by turning over the pages, on pp. 116, 117 and 135. Misgivings as to the general accuracy of the text are awakened by such a bibli-

graphical reference (on p. 331) as *Autliche Besitche* for *Amtliche Berichte*. Again, one could wish for evidence cited in support of the surprising statement that the famous Nymphenburg porcelain modeller Bustelli worked at Meissen. Quite definitely erroneous is the attribution to Bustelli of a white porcelain Crucifixion group in the Victoria and Albert Museum, dated 1756; this is presumably the well-known group modelled about 1775 at *Hochst* by *J. P. Melchior*, of which the museum possesses an undated example. The volume ends with tables of marks reproduced by photography from other books without any warning that some of them are out of date; for instance, the monogram AP on a shield, which occurs on a *Deruta* dish of a familiar type formerly in the Cook Collection, continues to appear as the mark of A. Patanazzi of Urbino. X.

MATERIA PICTORIA: an Encyclopaedia of Methods and Materials in Painting and the Graphic Arts. I—Oil Painting. By HESKETH HUBBARD, R.B.A., R.O.I. (London: Sir Isaac Pitman.) 12s. 6d. net.

The author, an indefatigable painter, lecturer and writer on art, has compiled this "encyclopaedia of methods and materials" with a view to assisting the practising painter, and also the serious student. The author gives a mass of information, much of it, especially the practical recipes, likely to be very greatly appreciated by the painter. It would seem, however, that he has attempted to be too encyclopædic. Many entries might with advantage have been pruned. It was, for instance, hardly necessary to tell the enquirer that water is "a compound of hydrogen and oxygen in liquid state"; nor that figure painting is "A picture containing figures, often nude." Megellup, Megilp, Megilph, Megilp red, with a "See Megilp," in four separate lines, except the last entry, which has a cross-reference, "A painting vehicle (*q.v.*)" seems a waste of space and slightly confusing. One does not quite understand the guiding principles of this Materia, seeing that e.g., Cobalt is mentioned, but not Ultramarine; "Pointillisme" is mentioned, with an irrelevant reference to Baldovinetti, but none of the French pointillistes, whilst Impressionism is not mentioned. "Cenacolo" and "Piétà" are mentioned, but none of the other Italian generic terms for their religious subjects. Some definitions are incomplete or misleading. The characteristic of a Pasticcio or Pastiche is not that it should be "produced by one painter in the manner of another," but that it should be composed of a medley of units "lifted" from different paintings. A "vanitas" is not necessarily "a large and elaborate still-life picture," but necessarily one that should in one way or another allegorise "Vanitas vanitatum omnia vanitas." "Chiaroscuro" is not merely "light and shade"; it has an interesting special significance which should be made clear.

We recommend the author to use the "pruning pen" carefully when preparing the other volumes that are to complete the Materia, which no doubt will be in demand, for such a dictionary of art and art terms was badly wanted.

H. F.

A P O L L O

COSTUME AND FASHION. By HERBERT NORRIS. Volume III : The Tudor Period. Two volumes. (J. M. Dent and Sons). 63s.

WESTERN EUROPEAN COSTUME AND ITS RELATION TO THE THEATRE. Book I, XIIIth to XVIth Centuries. By IRIS BROOKE, A.R.C.A. (Harrap.) 18s.

Mr. Norris should change the title of any future volumes of this work, for at present it is lamentably insufficient. "Costume" is a word with a definite meaning, and though "Fashion" is vaguer, certain limits to what it connotes are fairly generally accepted. Not, however, by Mr. Norris, for whom it extends to cover such interesting but irrelevant topics as the history of tennis and musical instruments, the characters of certain "Personages of distinction about the Court," or a list of all the English princesses named Elizabeth. And therein lies the book's real fault; there is far too much in it. Mr. Norris shows an admirable disregard for the modern tendency towards specialization; but that disregard is best assumed by a scholar in touch with work in all the specialist fields. Mr. Norris is not. His theory of the relation of the fall of Constantinople in 1453 to the cultural history of Western Europe (p. 11) was discredited long ago; his remarks on Sheldon tapestries (p. 474) will not bear repeating; and the confusions of pp. 543-544 show that he is not always reliable even on costume.

The difficulty has obviously been one of purpose, and thus of scope. Mr. Norris, in trying to please everyone, has given both too much and too little. There is too much description, which must largely be based on conjecture, of individual fashions, and too little attempt to trace the development of types. There are too many rather unsatisfactory (and frequently unnecessary) line drawings, and too few photographic illustrations. The sections on the sources for the study of costume are sketchy and full of irrelevancies; and the connection between the curiously chosen historical data and information and the rest of the book is never fully worked out.

Actual information on fashions, when one has worked one's way through the forest of biographical notes, and so on, which obscure it, can at the last be found (much more might have been made of the study of original sources, e.g., pp. 67, 129, 166). But this information is so difficult to find, and is in such a raw and incomplete state when found, that to "people so cultured as ourselves" (p. 154) the book is difficult to recommend.

Miss Brooke goes to the opposite extreme: she crams so much into 150 pages that her writing, frequently clumsy to the point of meaninglessness, is one prolonged generalization. She skips from sex to sex and garment to garment in a manner hopelessly confusing to the reader; and neither her attractive coloured drawings nor her outline sketches are much help in elucidating the text. It would have been better to work out the real character of a quarter of the innumerable objects described so loosely, and to give a proper description and a plan of each. Another improvement would be the omission of the absurd notes on the playwrights of each century, by which the title of the book is justified.

The text contains numerous misstatements of fact: Fig. 33B is not an Italian style, as alleged, but is the hat and hairdress worn by John VIII Palaeologus at the Union of Florence in 1439.

G. BRETT.

THE THEATRE IN ACTION. By GEOFFREY WHITWORTH. (The Studio, Ltd.) 10s. 6d. net.

Another interesting book on the subject of the theatre is Geoffrey Whitworth's "The Theatre in Action." It consists of excellent photographs of stage-settings from the principal theatres of every country in Europe, the United States, Palestine and Turkey, with explanatory notes. It should be invaluable to amateur dramatic societies, as in it are scenes from every conceivable kind of play, simple and elaborate, traditional and ultra-modern.

The book is beautifully produced and printed.
P. C.

WATERCOLOUR FARES FORTH. By ELIOT O'HARA. (London : Putnam.) 15s. net.

In Mr. O'Hara's earlier book of fourteen lessons, "Making the Brush Behave," his avowed purpose was to help students to acquire command over their tools and to observe. In the present manual he teaches them how to use the technique thus acquired so as to produce interesting and intelligent original work in various keys and rhythms. In his teaching, copying and mechanical habits are absolutely taboo, and the result is a highly stimulating book which has the supreme practical advantage that ten of the twenty-eight illustrations are beautiful reproductions in colour.

C. K. T.

BOOKS RECEIVED

HISTORIC HERALDRY OF GREAT BRITAIN. By ANTHONY R. WAGNER, F.S.A. (Humphrey Milford, Oxford University Press.) 18s. net. (See Review.)

A HANDBOOK TO THE DRAWINGS AND WATERCOLOURS IN THE DEPT. OF PRINTS AND DRAWINGS, BRITISH MUSEUM. By A. E. POPHAM. (Printed by order of the Trustees.) 2s. 6d. net.

MUSICAL VIENNA. By DAVID and FREDERIC EWEN. (McGraw-Hill Pub. Co., Ltd.) 12s. 6d. net.

GAINSBOROUGH'S LANDSCAPE DRAWINGS. By MARY WOODALL. (Faber and Faber, Ltd., 24, Russell Square, W.C.) 30s. net.

SASETTA. By JOHN POPE-HENNESSY. (Chatto and Windus, 40-42, Chandos Street, W.C.2.) 25s. net.

PAOLO UCCELLO ANDREA DEL CASTAGNO DOMENICO VENEZIANO. By MARIO SALMI. (Milan : Ulrico Hoepli.) 50 lire.

BIANCO E NERO. By GIACOMO FRANCESCO GUARNATI. (Milan : Ulrico Hoepli.) 50 lire.

NATIONAL GALLERY BOOKLETS at sixpence each.

CLASSICAL ANTIQUITY AND RENAISSANCE AND PAINTING ; 24 Reproductions with an introduction by FRITZ SAXL. PORTRAITURE ; 24 Reproductions with an Introduction by K.M.C.

Whilst it is undoubtedly true that the æsthetic value of a work of art can solely be judged by its abstract qualities of design, it is equally true that design must be built up with subject matter. That is why comparisons between the illustrations in each booklet will help us to assess the importance which various artists have placed on the two constituent elements of their art.

THE ENGLISH COUNTRYSIDE. (B. T. Batsford, Ltd.) 6s.

THE LOWLANDS OF SCOTLAND. By GEORGE SCOTT-MONCRIEFF. (B. T. Batsford, Ltd.) 8s. 6d.

OLD FURNITURE FOR MODERN ROOMS. By EDWARD WENHAM. (G. Bell & Sons, Ltd.) 7s. 6d.

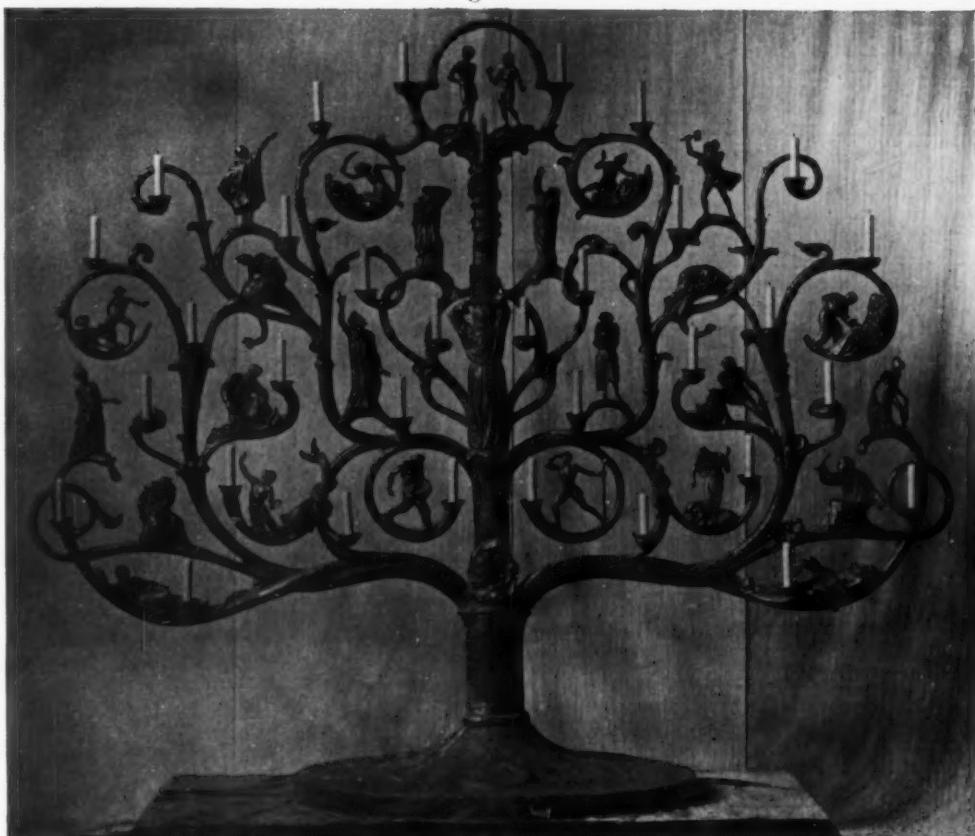
MEN AND THE FIELDS. By ADRIAN BELL. (B. T. Batsford, Ltd.) 8s. 6d.

ART LIES BLEEDING. By FRANCIS WATSON. (Chatto & Windus.) 7s. 6d.

THE STORY OF THE LAMP. By F. W. ROBINS. (Oxford University Press.) 15s.

THE ROYAL ACADEMY—SECOND NOTICE

BY THE EDITOR



GREAT BIBLICAL CANDELABRUM

By BENNO ELKAN

SCULPTURE

" . . . Winds somewhere safe to sea ! " You remember your Swinburne ; or do I ? At any rate the appearance of Eric Gill's and Frank Dobson's name in the Academy Catalogue suggests to me that even the wildest rebel may at last find himself in calm academic waters. Not that Gill or Dobson were ever as " wild " as Henry Moore is and presumably will remain. Nor can I imagine that anything short of an earthquake or a bomb explosion could ever get a Henry Moore into Burlington House. And rightly so ; because in the ultimate analysis there is back of Gill's and Dobson's mind Pheidias or some nameless carver of Egypt or pre-history, whereas at the back of Henry Moore's mind is the mindless action of wave and rain, of wind and weather. This seems wrong-headed to me, for even a Brancusi imposes his mind on the shape of stone or metal, and does not allow himself to be misled by the fascination of accidental effects. In judging sculpture, then, it seems to me one must judge the artist by his mind and by the way he

imposes it upon his material ; and not by what nature has already said and done for him.

I am not deeply impressed by Frank Dobson's quite " tame " exhibits here ; nor can I profess that Eric Gill's huge designs for the foyer in the Council Chamber of the League of Nations palace mean much to me. I doubt whether anyone but the artist himself can visualize from them what the sculptured panels will look like when they are *in situ*. Sculpture, more than any other form of art, depends on its environment, and more particularly on the environment of light. One should remember that the eye only sees light-shapes and colour-shapes and *radios* these to the brain for further subconscious and next conscious analysis. So even Gill's full-size model of a hand, in stone, a hand many times over life, means to me, I'm afraid, just nothing at all in its detachment. So also William Bloyes " Model of Central Feature for Fountain to Apollo " for the County Borough of Dudley—a bold yet elegant conception, cannot here be judged fairly, I imagine, because one can see this over

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life-size model at disadvantageous angles in its present position. A bronze figure thus conceived will tell, one supposes, as a silhouette against the sky, whereas William C. H. King's "Mourners" carved in Hopton wood stone will tell as a mass, and should look better against a built background. In its present position one is tempted to treat it as a puzzle-design, as one tries to disentangle the mourners from their all too solid embrace.

Hereunder are a number of varied pieces which seemed to me worth selecting from a collection of not very outstanding works :

Bruno Elkan's "Great Biblical Candelabrum," an illustration of which heads this article, contains so much detail interest that I must leave its discussion to a future article. Other specially good pieces seem to me to be (in the order of the Catalogue) : S. T. Wijbrandi's "Ai Lien Tai," a Chinese head, James Woodford's "Samuel," William Stirling's "Chinese Fantasy," Reid Dick's "Lord Moynihan," Marjorie Meggitt's "Carmen," Mark Batten's "Singing Negress" (see illustration), Harold J. Dow's "Mrs. Walter Emery," E. Roland Bevan's "W. B. Fagan," K. Keble-Smith's "Swan," Arthur Glover's "Bull," Charles Wheeler's "Col. W. A. Bristow," Winifred Turner's "Young Girl," Geoffrey Deeley's "Cyrene," and David Evans's "St. Peter."

WATER-COLOURS, TEMPERA, PRINTS

Legally, I imagine, the Royal Academicians and their Associates would be entitled to exhibit only their own work, keeping all outsiders outside. That, however, would hardly be wise, seeing that they themselves seldom go outside Burlington House in their search for new talent and therefore maintain their strength through those outside exhibitors whom they encourage. This year, however, they have hung fewer pictures than in previous years and have also accepted fewer pieces of sculpture for æsthetic reasons, I understand. That is all very well, but one would expect that they would, in the circumstances, practice some self-denial. There is not much evidence of that. It seems especially unfair to the outsider that this academy show should contain not only large "murals" but also at least one large cartoon. Cartoons in particular are not the public's concern at all ; the public are interested only in the finished job. Also for some unaccountable reason that cartoon as well as a number of tempera paintings are crammed into the smallest room. What is the idea of segregating these temperas ? Again the public is not concerned in technical questions : it is no more their business than it is theirs to know the materials and the structural problems involved in building the "labour saving" cots or tenements they inhabit ; though there is infinitely more sense in acquiring such knowledge than in bothering one's head—not being a painter—about the eggs or the oils, the gums or the resins involved in the different kinds of staining cloth—as our ancestors used to put it. One feels, however, that because Giotto painted in "buon fresco," Botticelli in tempera, we, I mean the public, are taught to attach values to media which we cannot, in any case, properly assess. And perhaps the artists themselves are little better. Such a picture as "Freddie's First Visit" by James W. Tucker remains essentially no more than a comic paper illustration for all its technical tempera-excellence. Amongst the temperas Harry E. Allen's two pictures deserve, as usual, a *mention honorable*.

Amongst others in the small room deserving, in my view, the same distinction are Fred. C. Jones's extraordinary clear intricacy in pen and water-colour called "Across the Crowded Waterway at Whitby" (see illustration), which in a more modest sense vies with Muirhead Bone's *tour de force*, the chalk drawing called "Building the 'Queen Elizabeth,' John Brown's Yard, Clydebank," in Gallery IX. Only three miniatures have been found worthy of exhibition—and one is not surprised. There are plenty of technically creditable water-colours in the large South Room, ranging from honest attempts to serve Nature, even to complete self-effacement, to the slick exponents of the art who convince only those who do not know Nature. Gilding lilies is unnecessary, but when the lily itself is a sham it tends to debauch the taste of the spectator.

The following are amongst those water-colours which seem to me worthy of special notice : J. S. Sanderson Wells's "Sketching Companions," Stanley Anderson's "Milking Time," S. R. Badmin's "A London Common," James Reville's "Spinney," W. Fairclough's "Place Dauphine," and James Dowd's "Punch and Judy."

There remain the Drawings, Engravings and Etchings in Gallery IX. There is, except the already mentioned Muirhead Bone, nothing of outstanding merit, or so it seems to me. Stanley Anderson's engravings "Willow Lopping" and "The Wheelwright" may again be mentioned as examples of art entirely consumed in the worship of nature ; only in this medium the artist cannot transcribe, he must translate, he must of necessity become



SINGING NEGRESS

By MARK BATTEEN

ART NOTES



ACROSS THE CROWDED WATERWAY AT WHITBY

By FRED C. JONES

abstract. Charles Tunnicliffe's "The Chartley Bull," a distant relation of Bewick's Chillingham Bull, is likewise an impressive example of a craft—wood engraving.

From the other exhibits in this room I select for mention Gerald Brockhurst's life-size drawing of "Marlene Dietrich's" head, Nancy Bradfield's wood-engraving "Evening," George Buday's apocalyptic wood-engraving "Torso," Leonard Squirrell's "Sunlit Chalk Pit," a wash drawing, Robert Lyon's carbon and chalk portrait

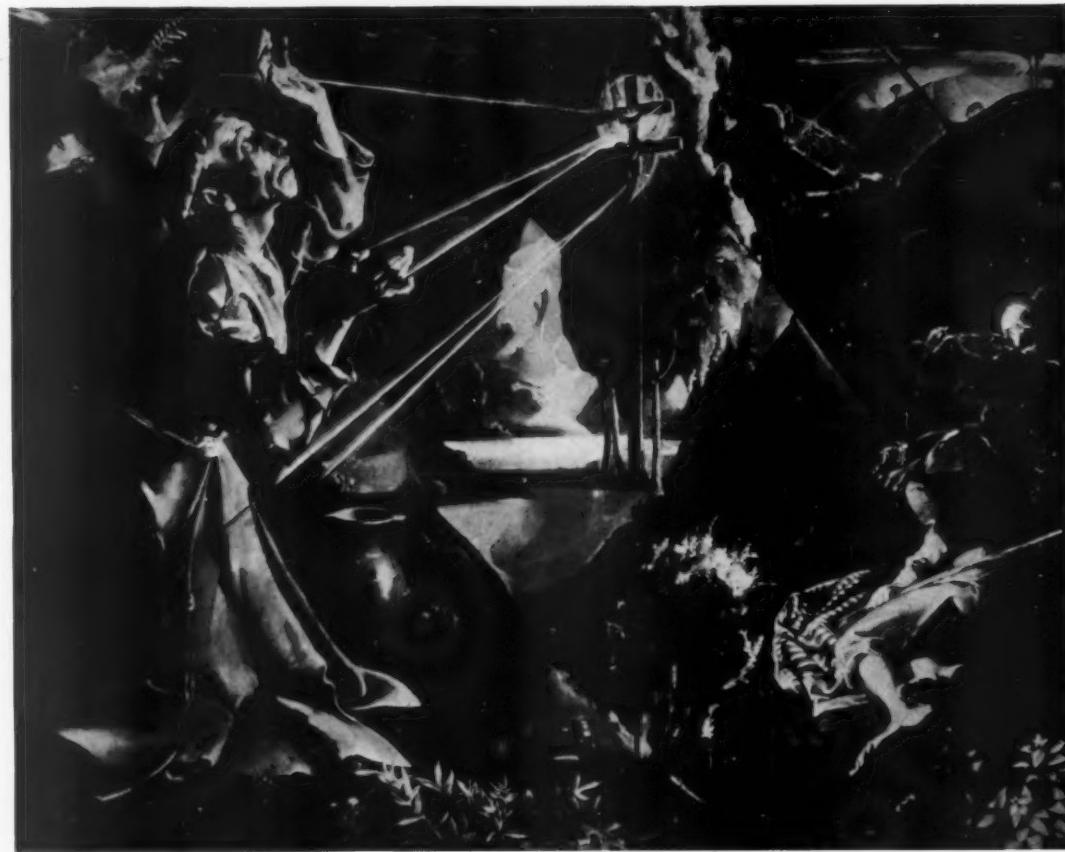
"Oliver Kilbourn," Martin Aitchison's portrait, in pen and wash, of "C. H. Kendrew, Esq.," E. Joyce Stone's amusing etching "Victorian," and Paul Drury's excellent etched likeness of "Carol Weight." Equally excellent as a likeness is Hubert Freeth's of "Campbell Dodgson Esq., C.B.E.," and Stephen Gooden's "Rider on the Pale Horse," is a line engraving of particular merit. Robert Austin lightens his task by extreme economy of line in the engraving "The Curtain."

ART NOTES

THE POLISH EXHIBITION

After noticing Latvian art in the June number we have to record the exhibition of Polish art at the New Burlington Galleries. To do such national shows justice one ought to preface the notices with an exposition of the conditions under which the artists labour in their country, more detailed than is here possible. Let us note, however, that as with Latvia, so with Poland; that is to say, the Polish nation is the old and static element, the Polish State only being new and dynamic. There is one thing that must have struck the visitor and that is, here too, the preponderance of large-size paintings, the average being much larger than is now customary with us. I have had an explanation for this that would not have occurred to me. It appears that the principal patrons of the painters in Poland are the Church and the State. There are not enough wealthy individuals in

Poland, it appears, to give the artists employment. As a consequence the English visitor will discover that only amongst the woodcuts and the prints generally are to be found pictures suitable for the individual collector. And many of these prints are in fact very attractive as well as highly skilled in execution. I must content myself with the mention of the following: Edmund Bartłomiejczyk's colour woodcut in the Japanese manner called "Rafts," and the "Peasant from Jaworow," which shows the influence of the late Professor Skoczylas, to whom Poland owes the great revival of this indigenous art; Stanisław Ostojachrostowski, represented by five white-line wood-engravings, "Pericles, Prince of Tyre"; Wiktoria Goryńska, who has several good woodcuts in black and white and in colour; Bogna Krasnodebska-Gardowska's colour woodcut, "Return from Pasture"; Ignacy Lopienski's etching of "Marshal Joseph Pilsudski," and



ST. FRANCIS RECEIVING THE STIGMATA

From the Polish Exhibition

By ANTONI MICHALAK

another portrait "J. Fr.", fine work which probably has its original continental inspiration in Karl Stauffer-Bern; finally, there are two excellent colour printers, Konrad Srzednicki and Wanda Telakowska, the former a lithographer, the latter a wood-engraver.

I mention these names to indicate that amongst the prints are many that English connoisseurs might like to possess, and can probably acquire after the close of the exhibition, which took place on the 17th of last month.

As regards the oil paintings I can do no more now than record a general impression.

Few of the paintings have that calm and quietude, "tranquillity" is the right word, which we instinctively associate with the *gradus ad Parnassum*. Even where the subject is peaceful, the execution is not. Perhaps I can convey best what I mean by stating that such a picture as Boleslaw Cybiss' "Newsvendor" is an exception as regards the firm architecture of its design, and the quiet handling of the brush.

What seems to me to be the most important picture in this show, requiring not national qualification, is Antoni Michalak's "St. Francis receiving the stigmata" (see illustration), which reminds one of El Greco and a South German master, as it were from the circle of Mathias Grunewald, without losing thereby its individuality and authenticity.

Next to Michalak, Jan Gotard's technique as well as outlook is the most masterly. The "Wise Woman" displays his amazing technique and the incredible and Jerome Bosch-like "Cinderella" his equally amazing imagination. Finally we have in Jeremi Kubicki's "Manœuvres" and to a lesser extent in his "Taking of Sandomierz," examples of a complicated mixed technique in which gesso plays a great part—outstanding examples of Polish national and individual characteristics.

These seem to me to represent the peaks of this exhibition, but there are a number of others well worth discussing were there space.

JACQUES EMILE BLANCHE, HIS ART AND HIS COLLECTION AT THE LEICESTER GALLERIES

M. Jacques-Emile Blanche, judging by his books and his pictures—not only those he painted, but those also which he collected—must be an enviously happy man. He has known many of the people most worth knowing in his time, and collected many of the pictures and drawings most worth having. His own work throughout the vicissitudes of fashion seems to have remained true to what has come to be known as the Impressionist School. There is, however, a distinct difference between the

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treatment of Charles Conder of 1904 (Manet-Whistler period) and the James Joyce of 1934 (Cézanne influence)—both of equal excellence. Nevertheless, the head of George Moore—in spite of its Lenbach-like "unfinish" I think, a really better piece of portrait painting.

For the rest his collection embraces most interesting contrasts in admirable examples; for instance Constable and Conder; De Wint and Degas; Corot and Pietro Longhi; but there is no room here to do this interesting show justice.

THE XVTH INTERNATIONAL CONGRESS OF THE HISTORY OF ART, LONDON

These Congresses are held at intervals of three years, the 1936 meeting being in Switzerland and the 1933 meeting at Stockholm under the patronage of H.M. the King of Sweden. This is the first occasion the Congress has met in England.

This London Congress under the patronage of the Earl of Athlone, will be held at University College, London, from July 24th-29th.

The programme includes, apart from the meetings of its various sections, visits to Knole, Penshurst Place, Bodiam Castle, Canterbury, Langford Castle, Wilton House, etc. Full details may be had on application to The Secretary-General, Mr. Leigh Ashton, Victoria and Albert Museum, London, S.W.7.

BRITISH MEDIÆVAL ART AT THE BURLINGTON FINE ARTS CLUB

"The subject of this Exhibition has been chosen to coincide with the International Congress of the History of Art which meets in London this summer.

"It was felt by the Committee of the Club"—to continue this excerpt from the Introduction of the Catalogue—"that visitors from abroad would welcome an opportunity of seeing certain aspects of the art of this country which would not be available in their own lands."

Under-statement rather than over-statement is characteristic of Englishmen, and so the writer of the introduction claims only "two periods in the history of European art during which the native genius of this Island achieved a foremost place." In the Middle Ages English manuscript illumination and *opus anglicanum* needle work; and "the other period," "is that of the later Georges, where English portrait painting and landscape painting attained a brilliant maturity." Apart from the fact that English landscape painting did not really reach its maturity until the first half of the XIXth century with the international pioneers of modern art—Turner, Constable—there is the fact that during the XVIIIth English taste under Chippendale, Sheraton, Adam, and in the XIXth under Morris, and as regards Book production under his and other private presses, was equally if not more "epoch making."

In view of the aforementioned Congress it seemed worth while withdrawing these several lights from the bushel of native modesty.

For the rest the Mediæval Art Exhibition is distinctly worth a visit, if for no other reason than to see such things as the Hildburgh Alabasters (see adjoining illustration), the Cluny Chasuble, the Butler Bowdon Cope, the Dyson Perrins Book of Hours, and the Macleod Cup, to mention just a few of the most important items.

TWO CONTRASTING PERIODS IN THE WORK OF VLAMINCK AT MESSRS. WILDENSTEIN'S

In the last analysis, that which characterizes the artist as "modern" is one of two things—either philosophic abstraction which makes his works of art resemble the impersonal diagrams in Euclidian geometry, or on the contrary, violently unphilosophic concretions, things purely individual and personal. This is called self-expression. Unfortunately any ass can bray and thus express his personal asininity with the same effortless certainty with which a great genius expresses his greatness. So really self-expression is not so much desirable end, but an inevitability and not always a fortunate one.

Despite Vlaminck's brave dictum "*On ne fait pas de la peinture, on fait 'La peinture'*," his early work shows clearly the influence of Cézanne, Signac, Gauguin and particularly van Gogh. My criticism of his works of this period is not because of this; he is individual enough not to be an imitator, but against the "noise" and violence with which as a "Fauve" he expresses himself. One would not know how to conduct a conversation with such pictures speaking from the walls.

In his recent work, apparently all done this year, his vigour is still as pronounced, but his colour much more restricted and restrained. Even the Chinese white so much beloved by this artist and utilized not only for snow appears less frequently. It seems to me that Vlaminck reaches his high-water mark in such a picture



HEAD OF ST. JOHN THE BAPTIST
Second Half XVth Century
In the possession of Dr. W. L. Hildburgh



THE THREE TUNS

From The Rowlandson Exhibition at Frank T. Sabin's

By THOMAS ROWLANDSON

as "*Nature morte aux livres*," a painting almost solemn in its restraint and as dignified as a Bach fugue. It is, as it were, a guarantee for the worthiness of the self to which he has all along been faithful. Another painting equally good is, to my thinking the "*Débit de tabac*" a quiet landscape, beautifully held together by the restrained red of the roof. I mention these two quiet pieces especially because Vlaminck's general characteristic is a dynamism which tends to overrule the *fundamentally static* quality which governs all great art.

DRAWINGS OF THOMAS ROWLANDSON (1756-1827) AT MESSRS. FRANK T. SABIN'S GALLERIES

One can certainly imagine being tired of *reading* about Thomas Rowlandson; but never tired of *seeing* his work. The new Rowlandson exhibition at Messrs. Sabin's should therefore be visited rather than reviewed. Rowlandson, though he lived well into the XIXth century, belonged nevertheless, like Gainsborough, entirely to the XVIIIth century. He never apparently thought of sitting down before a landscape and studying it in the sense in which that is true of Constable, in one way, and of Turner in another. He knew how everything "went"; trees and cottages, coaches and horses, "macaronis" and tramps, strumpets and coquettes, or cocottes for that matter. His was a world of formulae wedded to his own admirable taste; a taste which goes back to the Dutch in conception and the French in execution. Not the least of pleasures in this exhibition is to watch the artist, as it were, at work, and see how he fits his design to his subject. There is the solidly modelled "Scene in Cornwall" (16) in Rembrandtish brown; there is the Morlandish

"Cobbler" (3) with full flat washes; there is the very Dutch "Village Scene" (9); there is the nearly pure landscape of "Okehampton Castle" (24), almost a classical one; there is the thin "scribble" of "The Elopement" (81) beautifully designed and held together by the isolated accent of the soldier's red coat; and there are, of course, the many glimpses of the manners and customs, in fact the life of his times rendered in crowded scenes varying from shoddy Petticoat Lane (Rag Fair, 64) to the view of the elegant Tuileries Palace (40).

THE SYDNEY KITSON BEQUEST OF COTMAN DRAWINGS TO THE R.I.B.A.

The late Sydney Kitson, F.S.A., F.R.I.B.A. (1871-1937) was, one might say, *the* expert on John Sell Cotman, whose Life he published shortly before his death. Kitson in fact became a collector of Cotman drawings after illness had forced him to retire from his architectural practice. This exhibition represents a selection of the nearly hundred Cotman drawings which he bequeathed to the Royal Institute of British Architects. Many of these drawings are the originals for his series of etchings of buildings in Norfolk and Normandy. The most interesting of those on show vary in medium from pencil drawings to complete water-colours. Most impressive amongst the former is the very elaborate "Sepulchral Brass, St. Margaret's, King's Lynn." Cotman was notoriously unequal judged by purely aesthetical standards, but in such simple compositions as the water-colour of "The Font, Happisburgh Church, Norfolk," or "The Castle Acre Prior's Lodging," we see him almost at his best.

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GREENWICH SUIT OF FIELD ARMOUR *Circa 1557*
See below

THE NATIONAL ART COLLECTIONS FUND
NEW PURCHASE

The armouries at the Tower of London have recently received an important acquisition through the generosity of the National Art Collections Fund. This is a three-quarter suit of field armour, russet and gilt, which was formerly preserved at Wilton House, the seat of the Earl of Pembroke. The collection at Wilton was the only surviving example in this country of the private armoury of a great nobleman of the XVIth century, and it was a national loss when it was scattered at Sotheby's between 1921 and 1923. Two of the finest suits, including that traditionally ascribed to the Constable de Montmorency, who was taken prisoner at St. Quentin, are now in the Metropolitan Museum at New York. It is a matter for congratulation that this suit, which also crossed the Atlantic, has now found its way back to its native land as the result of the dispersal of the collection of Mr. W. R. Hearst.

The armour bought for the Tower is an excellent example of the Greenwich School and fills a gap in the series of English armours in the National Armoury. In style and date it comes midway between the armours of Henry VIII and the decorated suits of the Elizabethan courtiers. It seems very probable that it belonged to Henry Herbert, the second Earl of Pembroke, who as a young man accompanied his father to France in the campaign of St. Quentin in 1557. It can possibly be identified with the suit which an English Captain, who visited Wilton in 1635, described as "K. Hen. 8th Armour Bearers Armes richlie gilt."

It is to be hoped that at last the tide, which has carried so much fine armour away from this country during the twenty years since the war, has turned.

EPSTEIN'S ADAM
AT THE LEICESTER GALLERIES

The secret of the recurrent furore about Epstein is that he has always something to say and says it emphatically, and, for a couple of centuries or more that has been regarded as an aesthetic offence. Art had to look beautiful, and beauty had to be dumb. Above all, it must not cry out. Lessing tells you all about that in his "Laocoön." Now Epstein sculpture always cries out : "Ecce Homo!" "Consummatum est!" "Adam!" Epstein offends against our smugness, our most flattering self-delusions. This Adam, for example! Is this the man God made in his own image? Preposterous! Eliza Doolittle would have an answer "pat." She and many of her betters forget that this is not the man Adam; this is a mass of stone, of pink alabaster to wit, made in the shape of an idea, and that idea is sublime: the conflict between man's mind and man's nature. This represents not Adam expelled from Paradise, but *homo sapiens* emerging from the primeval jungle; the man-ape ever aping his future!

If we add that this piece of stone gives evidence of consummate craftsmanship we have surely sung its highest praise.

Honesty, however, compels one to mute this paean. This "Adam" is not, in my view, the highest art. Lessing knew. The highest art does not cry out. It is not dumb, however; it is silent, so silent that you bare your head lest you disturb its tranquillity. In this "Adam" perspiration and aspiration, the physical and the metaphysical are in æsthetic opposition. The sculptor has not found the harmony between biological fact and psychological abstraction; curvilinear and rectangular planes are not resolved in harmony. The dissonance is most evident in the head, the hands, and the feet.

That is possibly not Epstein's fault: The times are against him, as they are against us. There can be no harmony with the infinite in the artist's soul, when all around him is the din of discord.

ROYAL AND HISTORIC TREASURES EXHIBITION
IN AID OF THE HERITAGE CRAFT SCHOOLS, CHAILEY

We have much pleasure in drawing attention to the Exhibition of Royal and Historic Treasures at 145 Piccadilly, in aid of the Heritage Craft Schools at Chailey, Sussex. 145 Piccadilly is, of course, the former residence of Their Majesties the King and Queen, and the exhibition is not only held there by the King's permission, but Their Majesties as well as H.M. Queen Mary are taking a great and active interest in it. President of the Exhibition is H.R.H. Princess Alice; Lord Hollenden is Chairman and Lord Ebbisham the Treasurer. The exhibition opened on June 28th—too late for us to give full details about it. Suffice it to say that, from preliminary information given to us we gather that it will to a great extent consist of objects with special associative interest with a variety of associations so great as the Half a Gold Guinea given to King Charles I by Queen Henrietta Maria when they parted, Emily Brontë's Knitting, and one of Lord Baldwin's pipes. There will also, however, be important antiques, amongst them the "Pall" lent by the Fishmongers' Company and a David Ramsay (Scots) watch, once belonging to King Charles I's

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brother, Henry, Prince of Wales, lent by F. Mallet, Esq., whose firm, together with H. M. Lee & Sons, of Kingston, have contributed largely to this unique show.

MILESTONES IN FRENCH PAINTING AT THE LEFÈVRE GALLERIES

The title of this exhibition suggests a kind of progress from good to better and to best; but there is no progress in art, only a passage of time. One can, of course, trace better periods in a nation's history as there are, perhaps, better periods in the history of the individual artist. Even that, however, is a difficult problem. Corot's very Dutch-looking "Port de Rouen" of 1834 is very different not only from his later Barbizon, but also from his early Italian landscapes. Whether it is better than the latter or worse than the former is a matter of opinion. And again if we compare Degas's racecourse subject "Aux Courses Avant Le Départ" of 1878 with Gauguin's "La Montagne Sacrée" of 1892, we see at once the absurdity in deciding which is better. The two artists were aiming at different things, so different that they bear no comparison. On the other hand, in the mood of the moment one may infinitely prefer the Gauguin, because it does not give one an interest in nature so much as the pleasure in art. And yet again: whilst it is, perhaps, much nearer to Van Gogh's "Arles" in its bright brilliance, it is this "Arles" which is in intention nearer to the Horses of Degas because both Degas and Van Gogh were much more interested in nature pure and simple than Gauguin in his Tahiti period. The personal equation is, however, a difficult thing. "Le Montagne Sainte Victoire" by Cézanne is both famous and much admired. I think it is simply a failure; the mountain looks to me for all the world like a piece of shabby, faded, broadcloth carelessly thrown in a heap—in fact, anything but a mountain. On the other hand, the very slight "Bords de Rivière" gives me a great deal of abstract, aesthetic pleasure, not as a river scene but as an arrangement of shapes. It is interesting to compare Courbet's "Rocher au bord de la mer" with Pissarro's "Bord de Seine" both of about the same period, 1886, the Pissarro looking like a Courbet! Daumier's "Le Procureur" is typical of his excellence; Manet's "Vases de Pivoines" is characteristic of his 1860 period. Renoir is well represented in various periods, but in the opalescent "Gabrielle et Coco" as in the "Vue aux Environs d'Antibes" one sees the erstwhile porcelain painter clearly. What a difference between this artist, who painted with his heart, and a Seurat who, as we clearly see in his "Port en Bessin," painted with his head. The "En Normandie, Les Coteaux de la Buisse, Le Matin," by Alfred Sisley, is surely one of the best this artist ever produced.

OSTERLEY PARK CONTEMPORARY ART EXHIBITION

A major article in this number is devoted to Osterley Park, Lord Jersey's beautiful seat set like a pearl on the hem of London's shoddy outer garment. Not content with allowing the public to see Osterley Park and its admirable furnishings, Lord Jersey has the intention of giving permanent encouragement to living artists by continuous exhibitions devoted to contemporary art. The inaugural exhibition, organized by Mr. James Proudfoot,

is remarkable for the number of works of considerable interest which it contains. The intention is to keep on changing the individual exhibits from time to time. Visitors during July, however, are likely to see the works contained in the inaugural show. Amongst those to which I would draw special attention are the following. In the Chinese Room: a portrait head, "Joseph Hone," by Augustus John; "At the Jolly Sailor," by T. C. Dugdale; "Snow in Glebe Place," by James Proudfoot; "The Beach at Selsey," by Ernest Forbes. In the Chinese Dressing-Room: "El Greco at Darts," by James Proudfoot; "Portmadoc Harbour," by R. V. Pitchforth; "Christmas," by Eliot Hodgkiss. In the Indian Room: "Forest Path," by Cathleen Mann; "Folkestone," by R. O. Dunlop; "Lady Mary Fair, Broughty Ferry," by J. D. Revel; "Dylan Thomas," by Augustus John. In the White Room: "Victoria Park," by Elision Hawthorne; "The Two Sailors," by James Proudfoot; "Elizabeth," by Fleetwood Walker. There is also some sculpture, notably Barney Seale's "Augustus John"; Frank Dobson's "Study for 'Pax'"; Anne Acheson's "Harriet Emily"; and Reid Dick's bronze "Head."



ST. DOMINIC
By EL GRECO
Rochester (U.S.A.) Memorial Art Gallery
See note on next page

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MANŒUVRES

Exhibited at the Polish Exhibition (see page 34)

By JEREMI KUBICKI

AN EL GRECO FOR AN AMERICAN GALLERY

American picture collecting has passed into its second generation. The important painting by El Greco, "The Apparition of the Virgin," which since 1915 has been in the collection of J. Horace Harding, has just been purchased by the Rochester Memorial Art Gallery through M. Knoedler and Company. The painting is on canvas 24 inches wide and 39½ inches high.

Until 1912 it was in the famous collection of Henri Rouart, who was one of the most eclectic of Parisian collectors. Rouart was one of the first collectors to appreciate Greco.

The picture came to America about 1915, and was exhibited in probably the first show of Greco and Goya paintings to be seen in New York, the one at the Knoedler Gallery in 1915. It was purchased by the late J. Horace Harding, and has remained in that collection ever since.

St. Dominic was Greco's patron saint; he painted him at least nine times separately, beside the times he represented him in compositions.

SHORTER NOTICES

JO JONES, WHO EXHIBITED PAINTINGS AND DRAWINGS AT the Wildenstein Galleries, is an artist unquestionably, and, I think, a better one than she allows herself to be. She can draw, she has a very lively and happy sense of colour, as could be seen in such pictures as the multi-coloured "Still Life," the "Repas," the "Yellow Room," with the "fragment" of an excellent nude. That is the point, that fragment: she has a weakness for cutting off figures in her composition without any sound justification.

SOMEWHAT RASHLY, I THINK, MESSRS. TOOTH HAVE GIVEN their exhibition of drawings, pastels and watercolours for French collections Ingres's famous dictum, "Le dessin c'est le probité de l'art" as a title. Ingres's "dessin" however was what we call draughtsmanship, and I feel certain that such a "drawing" as Bonnard's "La Nappe Blanche" as an example of "le dessin" would make him turn in his grave, not because it is badly drawn, but because it has no lines, no precision of form. On the other hand, I doubt whether he could have seen any *probité* in Modigliani's very precisely defined "Cariatides." But perhaps they were not so wrong, after all, because the title made one more conscious of the endless varieties of *dessins* that are equally authentic—from Daumier's to Guys', from Forain's to Picasso's. A stimulating show.

AT THE SAME GALLERIES MR. JAMES McMULLEN HELD AN interesting exhibition of Morland's, Ward's, and Ibbetson's paintings, showing them all to be surprisingly related. The most unusual picture was a life-size portrait, "Miss Lowther," by Ward.

THE MEMORIAL EXHIBITION OF CECILY K. CARLYON'S work at the Burney Gallery introduced us—too late—to a sensitive artist who evidently found her happiest inspiration under Kirkland Jamieson's influence.

EMANUELE CASTELBARCO, TOSCANINI'S SON-IN-LAW, has something of the great conductor's precision and clarity, in his paintings, exhibited at the Leicester Galleries, but there is a little lack of "heart" and also

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MRS. OSWALD OF AUCHINCRUIVE By ZOFFANY
This most interesting portrait, one of Zoffany's best, has recently been acquired by the National Gallery.

perhaps a not quite adequate skill. At all events the amusing portrait travesty called "The Traveller," actually a still life of Clothes, and the "Chinoiserie" still life, are the most completely satisfying pictures—at least to me.

PETLEY JONES PAINTINGS AT THE MATTHIESSEN GALLERY bear the stamp of his Canadian origin and Parisian influence. Van Gogh is obviously his inspiration, and although the Dutchman's manner is patent, it must be said that Petley Jones has exploited it legitimately. It suits his temperament, and as such pictures as "Le bateau gai," "Nocturne Mont Parnasse," "Trigarnon," and "Spring in London" show, is quite authentic. "The Jardin du Luxembourg," with its perspective, its bright colours, its feeling of tree-veiled light, and its less pronounced contours, is the most independent. The portraits, some over life-size, are less convincing.

PETER SCOTT'S SEVENTH EXHIBITION OF OIL PAINTINGS and drawings at Arthur Ackermann's Galleries has the qualities we have now come to expect from him. He has devoted his life, it seems, to the study of geese and their near relatives, and in such paintings as "Snow Geese in California" and "Greater Snow Geese at Cap Tourmente" they fly across the landscape with a stereoscopic tangibility which is astounding.

MR. A. I. LOEWENTHAL, WHO EXHIBITED INTAGLIO Carvings in Crystal, Cornelian, Agate and other semi-precious stones at the Fine Art Society, deserves whatever commendation it is in the power of APOLLO to give, and I mean the god as well as the magazine devoted to his cult. The artist's talent and craftsmanship can be particularly well judged in the intaglio portraits though I am not sure whether such rock crystal carvings as "Bacchante" do not require even more skill. The artist's main difficulty probably is that smallness of a public with sufficient taste for such delightful *objets d'art*.

MANY OF M. LOUIS LE BRETON'S AGREEABLE OIL PAINTINGS exhibited at the Goupil gallery are of interest to those who know something of old Persian art and architecture. The artist presents to us some of the magnificent ancient buildings such as Waramin's "Persepolis," or the "Ruined Bridge in Luristan," or famous sites such as "The Plain of Susa," as they may be seen to-day in the bleaching sunlight of "Iran." Other less exotic scenes such as "Cliffs of Normandy," "Dinard Bathing Tents" and an "English Garden," are painted with equal but unpretentious skill.

THE ROYAL COPENHAGEN PORCELAIN MANUFACTORY AND THE FAIENCE MANUFACTORY ALUMINA, PAST AND PRESENT. By XENIUS NORLOCK. London, 6 Old Bond Street, W.1.

This world-renowned manufactory has recently issued a little book which is of considerable interest, quite apart from its account of the factory's own wares and history. The history is a long one. The factory was founded in 1775, becoming four years later the property of the Crown, and thus officially the Royal Copenhagen Porcelain Manufactory. The founder, Frantz Heinrich Muller, was a chemist and mineralogist, and it is, perhaps, true to say that the technological problem of making porcelain—its secret having been discovered in Europe barely a generation or two earlier—was at first more important than the artistic question of design. The first artists employed by the firm were Germans; but it has now been for many generations the pride of the manufactory not only to employ native artists, but also to give each of them the credit of a widely mentioned name. Arnold Krog, C. F. Liisberg, Christian Thomson, C. M. Hauser, Slot-Moeller, Malinowski, Knud Kyhn, Kai Nielsen, are just a few of the artists who have made a name for the factory as well as for themselves.

Apart from all this sort of information about the house, the book contains an interesting description of the actual manufacture of porcelain, stoneware, and faience, so that we commend the book to all interested in modern ceramics.

L.C.C. CENTRAL SCHOOL OF ARTS AND CRAFTS SOUTHAMPTON ROW EXHIBITION

This vigorous and go-ahead institution held its annual exhibition last month. It again demonstrated that if modern art and industry leaves much to be desired, it is due more to unintelligent or entirely lacking patronage than to the incapability of artists and craftsmen. In its dozen "schools" which cover many subjects from General Drawing and Painting to Pottery and Sculpture and Building Crafts a lively urge to right designing and right making is manifest. This year's exhibition showed a decided improvement in drawing, print-making and in the not very important section of painting. Textiles, Silversmithing, Pottery, Theatrical Costume, Stage Settings, Furniture, there was much that was good. Posters and book jackets seemed less good; there was a tendency to too much simplicity in the former and too much complexity in the designs of the latter. The stained glass was not exciting but there was some pleasant etched glass.

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IN LEON UNDERWOOD, WHO HELD AN EXHIBITION OF colour block prints, oil paintings and sculpture at the Swemmer Gallery, we have a sculptor of importance. The torso called "Time of Youth" is most certainly a masterpiece, not only of modelling but also of sheer craftsmanship. It is executed in chased bronze and silver. Equal finish characterizes the amusing abstractions "Violin Rhythm" and "Syncopated Rhythm," and the inventiveness in design of his delightful colour block prints—mostly of Mexican subjects—is remarkable. Altogether the notice this show deserves is much greater than we are able to give it. I must, however, reiterate my admiration for his chased bronzes.

MESSRS. ARTHUR CHURCHILL, LTD., HAVE ISSUED A LIST of Old English and Irish Glass, which will be of special interest to owners of *English Table Glass*, by Percy Bates. Every item, and there are over 250, is individually related to the figures in that work. It is certainly a novel way of issuing a trade catalogue, but Messrs. Churchill explain in their note : "It is hoped that the method now adopted will . . . assist collectors who particularly follow one or more of the well-known text-books."

FURNITURE EXHIBITIONS

Messrs. Mallett's, 140 New Bond Street, have once more put up an exhibition which will not only please collectors but will be a liberal education to the less fortunate people who cannot possess what they admire. It is difficult to write such a notice as this without making it appear either a purely commercial "puff" or a mere catalogue. I must, however, say that the general characteristic of the show seemed to me to be the fine condition of the individual exhibits. Rather surprisingly we learn from the catalogue that "Despite the times, there has been no flow of selling on the part of owners. . ." This assuredly is a good sign. By way of whetting the prospective visitor's appetite (proceeds of the entrance money will be given to the National Art Collectors Fund) I will mention some of the things that interested me most. In Room A there is a most individual Queen Anne walnut bureau with top decorated with engraved and gilded metal; a George II bracket clock by Samuel Whichcote, circa 1735; a William and Mary walnut fall-front bureau, circa 1690, with a marquetry representing the heads of the twelve Caesars, a most unusual piece. In Room C one is attracted by the mellow mahogany bookcase, circa 1775, formerly in the late Earl of Yarborough's possession, and by a Sheraton work-table, ingeniously devised and of fine colour. Sentimental value attaches to a netting box of about 1795 which formerly belonged to Queen Victoria, and has its contents as she left it. Another fine piece—in Room D—is a William and Mary writing-table, circa 1690, elaborately inlaid with scrolls of walnut marquetry.

The exhibition also includes needlework—with the William III picture No. 184, circa 1700; silver, with the George I sugar-bowl—Edinburgh hall-mark, 1726, and a collection of Early Spoons, and Chinese porcelain with the lovely seven border plates (345) of the Yung Chén period, and the large *famille rose* Bottle (359) exhibited at Burlington House 1935.

Mr. Frank Partridge's exhibition includes a number of choice and unusual pieces. We mention, for example, a William and Mary Suite of Walnut Furniture comprising a settee, six chairs and firescreen covered with contemporary needlework of interesting design and in excellent condition. The suite comes from Canons Ashby, Northamptonshire. From the Percival Griffiths collection comes a charming Chippendale Mahogany Tripod Table; from the collection of Cora, Countess of Stafford, a wonderful William and Mary Walnut Chest, enriched with the finest seaweed marquetry; from the Viscount Leverhulme collection a rare set of four elaborately carved Chippendale Mahogany Chairs. Said to have come from Stibbington Hall, Huntingdonshire, is the celebrated set of Needlework Chair- and Settee-Seats copied from William Kent's illustrations to Gay's "Fables," 1727. From the Earl of Buckinghamshire, Hampden House, are an extraordinarily fine and interesting pair of Chippendale Commode Cabinets of mahogany. And so one might continue; but this is enough to indicate the importance of this exhibition to the collector.



A RODNEY RELIC
(see below)

THE NATIONAL MARITIME MUSEUM

Sir Malcolm Stewart, Bart., has presented to the National Maritime Museum, Greenwich, an important relic of Admiral Lord Rodney—the gold box presented to the Admiral with the Freedom of the City of Cork after his great victory over the French in the West Indies at the battle of the Saints on April 12th, 1782. Rodney was unanimously admitted a Freeman of the City on September 16th, 1782, and enrolled on November 20th of the same year. Apart from the historic importance of the occasion—a victory which not only proved the turning-point in the naval operations of Great Britain during the War of American Independence, but also by its tactical brilliance inaugurated a new era of warfare at sea—the box is a fine example of the goldsmith's craft. It bears on the lid the arms, surmounted by a naval crown, of the City of Cork, with the motto "Statio bene tutu carinis," and round the edge a chased floral design. The measurements are 3½ in. by 2½ in. by 1 in. The box has the maker's mark of William Reynolds, of Cork, who was evidently the leading manufacturer of Freedom Boxes in the city, since he is recorded to have made, among others, one for presentation to Sir George McCarthy in 1761 and another for Lord Shelburne in 1764.

CIRCLE OF GLASS COLLECTORS

The final meeting of the Circle for the season October, 1938, to October, 1939, was held on Thursday, May 18th, at 8.45 p.m. The subject of the lecture was French Glass Figures (*Verre de Nevers*) and German Zwischen-Gold Gläser and other rare and highly decorated Continental pieces largely represented in the collection exhibited on this occasion.

The previous meetings of the past season were devoted to English glass, and were specifically concerned with Jacobite clubs, bottle-decanters, and bottles and Beilby enamelled glass.

Symposia were also a feature of other meetings during the season.

OUR COLOUR PLATES

"ASTBURY" FIGURE

See note on page 12.

EQUESTRIAN ACHIEVEMENT

See Book Reviews, page 29.

THE BRITISH ANTIQUE DEALERS' ASSOCIATION

AT the Annual General Meeting of the British Antique Dealers' Association, held by kind permission of Mr. Frank Partridge, at 26 King Street, on May 17th, with Mr. J. Bernard Perrett, President, in the Chair, the following officers were elected : Messrs. Alex G. Lewis (President), Leonard Knight, H. M. Lee, junr., S. W. Wolsey (Vice-Presidents), Richard M. Norton (Hon. Treasurer).

The Annual Banquet of the Association was held at Grosvenor House, Park Lane, W.1, on Thursday, May 18th, Mr. J. Bernard Perrett again presiding.

Mr. Wolsey welcomed the guests, including Lord Hollenden, the Guest of Honour, The Rt. Hon. Stanley Bruce, High Commissioner for the Commonwealth of Australia, the Representatives of the great Auction Rooms and of the Art Journals, the Directors of the Tate Gallery and the Luton Public Museum, and three Representatives of Continental Sister Organizations, and lastly the Ladies. In replying to the toast for the guests, Lord Hollenden said : "I do not know whether your generosity to-night bears any relations to your own prosperity, but it would seem, of course, to a mere stranger, that business in the antique world is not doing too badly. If this is so—and I say 'if'—then I rejoice.

"... You whose business it is to cherish, and to circulate the work of real craftsmanship will one day reap the gratitude of posterity. You certainly have our gratitude now. Yours is a great responsibility, but then yours is a great calling. Furthermore, the prosperity of your business is a world barometer. . . . I would like to feel that in these unsettled times there is, shall I say, sufficient sanity, and sufficient good taste left, to ensure that your calling flourishes, for then the world must flourish too, and good taste with it."

Lord Hollenden then made a reference to the foundation of the Association in August, 1918, when England was in the throes of war. "That," said Lord Hollenden, in conclusion, "was a courageous and noble gesture at such a time."

Proposing the toast "The British Antique Dealers' Association," the Rt. Hon. S. M. Bruce, P.C., C.H., M.C., M.P. (Australia), High Commissioner for the Commonwealth of Australia, said : "I have at least some justification for proposing this toast, and that justification was indicated by the proposer of the toast to the guests. I was the Prime Minister of Australia at the time when the tariff was altered so as to allow for free entry of antiques over one hundred years old ; but even that presented its problem, because we had an august body called the Tariff Board. . . . When my Tariff Board had this question referred to them, they said : 'It is absurd, because most of these so-called antiques are fakes, and we will never be able to tell the difference.' The proposed alteration of the legislation went through rather a stormy passage for a little while until somebody said : 'But there is one respectable body on earth, and that is The British Antique Dealers' Association. You would be safe if you could only get their endorsement.' We accepted that suggestion, and that is the basis upon which we are prepared to let these works of art into

Australia free of duty. Every one of them carries your certificate of its genuineness. For that service, which you have been good enough to render to us, I extend to you our most cordial and grateful thanks.

"... This Association, whose toast I have to propose, has much to commend it to all, because the efforts of its members are directed towards spreading those things amongst more and more homes so that more and more people will come under their influence. The craftsman with his infinite patience and great pride in his work is inevitably, all the time he is engaged in that work, moulding his character into that stability to which Lord Hollenden has referred to-night."

The President, replying to the toast, said : "The Association started in quite a small way in 1918, and I think that the founders cannot have foreseen the magnitude of its growth. Many of them have passed on, unfortunately for us, but I am glad to say that some of them are with us to-night. I remember shaking hands this evening, for instance, with Mr. Frank Partridge, Mr. Edgar Bluett, and with our old friend and honorary secretary for nineteen years, Mr. Livingstone Baily."

Continuing, the President said : "I have alluded to the educational value of antiques. This year your Council has embarked upon a new venture. At the invitation of and in collaboration with Mr. Thomas Bagshawe who, as you have heard, is with us to-night, and who, as you may have gathered, is the Director of Luton Public Museum, we have arranged at that museum a delightful little exhibition of antiques and works of art under the title : 'In the Days of Queen Charlotte'

"... At the present time, the interest of the Royal Family in antiques and works of art does not need emphasis from me, and once again our gratitude is due to Queen Mary who has been kind enough to provide a loan from her collection for the Exhibition at Luton. Our thanks are also due to the Duke of Kent who followed Her Majesty's example. . . ."

The President then called attention to the fact that the Association had received a most charming birthday present from the Treasurer, Mr. Martin Norton, and his brother, Mr. Richard Norton, namely, a pair of silver-gilt ostrich egg-cups which were displayed on the top table and for which he thanked the donors.

Mr. J. Francis Mallett (Past-President of the Association) then presented an illuminated address to the President from the Association, a replica of the President's medal from Mr. Parsons.

The official guests of the Association at the Dinner were :

The Rt. Hon. Lord Hollenden and Lady Hollenden, The Rt. Hon. S. M. Bruce and Mrs. Bruce, Sir Henry Floyd, Bart., Sir Eric R. D. MacLagan, C.B.E., F.S.A., and Lady MacLagan, Sir Robert Witt, C.B.E., F.S.A., Mr. Thomas W. Bagshawe, F.S.A., F.R.Hist.S., and Mrs. Bagshawe, Mr. Paul Caileux, Mr. C. R. Cammell, Mr. A. C. R. Carter, Mr. and Mrs. H. C. Cohen, Mr. Herbert Furst, Mr. and Mrs. Jacques Goudstikker, Mr. and Mrs. A. H. Jones, Mr. H. E. Lindsey, Mr. David Meldrum, Mr. Eric Newton, Mr. Herbert Read, Litt.D., Mr. Laurence C. Robinson, Mr. John K. M. Rothenstein, Mr. J. P. Van Goidsenhoven, Mr. G. W. Whiteman, M.A., Mr. Peter Wilson.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART



One of the many JADE TIKIS included in the sale at Alford House, Prince's Gate, by Harrods Ltd., on Monday and Tuesday, July 10th and 11th

FORTHCOMING SALES

AS we mentioned in the last number, apparently collectors or those responsible for the selling of estates and houses and the contents, are holding back a little as prices obtained are not at the present moment considered quite satisfactory. We therefore have no very exciting forthcoming sales to write about, though quite a number of collections belonging to owners from abroad are being dispersed.

On July 7th, a mixed collection of modern and ancient pictures and drawings are being sold at CHRISTIE'S, and there are undoubtedly possibilities with some of the earliest, such as Gainsborough, Vandyk, Canaletto, but the item that will appeal most, we are sure, is Whistler's "At the Piano." It is too well known to require description, and someone ought to purchase it for the Tate Gallery. The following also deserve mention: Orchardson's picture of his wife; D. G. Rossetti's "Paolo and Francesca," 1862; a number of Watts's; two more Whistlers, "A Symphony in White" and "Battersea"; three Canalettos; two Gainsboroughs, "Lady Clarges," illustrated, and "The Right Hon. William Pitt"; a couple of Lelys, the Vandyk, illustrated, and a "Portrait of a Man," put down to Velazquez, but not guaranteed.

On July 11th, SOTHEBY'S are selling a really remarkable number of western and oriental illuminated manuscripts, from various sources: No. 6, an illuminated manuscript on vellum, 212 leaves, with 15 miniatures in gold and colours, Flemish, XVth century; another "Hours of the Virgin," in addition to the one illustrated, "Use of Paris," eight large miniatures, France, XVth century; "The Hours of Claude de Villa," a beautiful and lavishly illu-

minated manuscript in fine condition, and with wide margins, would require a column to be properly described, Flemish, XVth century; and unfortunately space will only permit of one more being mentioned of this wonderful sale of forty-nine items, namely, an album of Persian miniature paintings and specimens of calligraphy, dated 1022-1613 A.D.

Another portion of the great Schwerdt Collection is being sold at SOTHEBY'S on the 10th and 11th July: books, manuscripts, prints and drawings relating to hunting, hawking and shooting. It is difficult to pick any particular lot to mention as the whole collection is that of a great and careful collector, who bought of the rarest and the best, but mention must be made of the "Beaufort Hunt," a series of eight plates of fox-hunting from the original drawings, by W. P. Hodges, and engraved by Henry Alken, in their original pink paper wrappers, Thos. McLean, 1833. This set is considered by many to be the finest set of hunting prints in existence.

Messrs. HARRODS are holding a sale of rather unusual interest on July 10th and 11th at Alford House, Prince's Gate, S.W.; the articles are surplus to the requirements of the Wellcome Historical Medical Museum, and are being sold by the order of the Trustees of the late Sir Henry Wellcome, and comprises prehistoric and ethnological objects, savage implements and antiquities, flint implements and weapons of the Neolithic Age, from nearly every part of the globe, one of the Jade Tikis being illustrated on this page.



HOURS OF THE VIRGIN. Use of Sarum, Illuminated manuscript on Vellum, 144 leaves. To be sold at Sotheby's, July 11th

A P O L L O



PORTRAIT OF MARY DUCHESS OF RICHMOND
by Sir A. Vandycy, being sold at Christie's, July 7th

Messrs. PUTTICK AND SIMPSON are holding a large number of sales during July, which include important ones of Old English furniture, porcelain and *objets d'art* on July 7th, 21st and 28th.

PRICES OBTAINED

It is only right and proper that recognition should be shown to collectors and dealers who so generously answered Lord Baldwin's appeal to send works of art for sale on May 24th and 25th, for the benefit of the Fund for Refugees. There were some very fine antiques, but as one would have anticipated at these difficult times, they hardly fetched in most cases what one would have hoped; but the total for the two days, £15,647 1s. 6d., was a generous gesture. A miniature of a "Scène Galante," Louis XV costume, signed M. Lancret, 1739, £130; a set of four Dresden figures, emblematical of the four Continents, 8½ in., £36 15s.; four other groups of the same factory, £115 15s.; a pair of Chinese veined figures of elephants, Ch'en Lung, £252; a pair of Louis XV two-handled bowls and covers, Chinese porcelain, £225 15s.; a plaster bust of a child, by J. A. Houdon, 10½ in., £441; a pair of Chippendale mahogany arm-chairs, with plain uprights, with Gothic arches, the seats upholstered in floral green damask, £105; a Queen Anne walnut bureau, 25½ in. wide, £131 5s.; an Old English oak court cupboard, 58 in. wide, £110 5s.; "Homer Opera Graece," edited by Demetrius Chalcondyle, Florence, B. and N. Nerlius, 1488-9, £300; "Still Life," A. B. Claessens, signed and dated, 1644, £294; "Portrait of Madame Sablowkoff," by Sir Thomas Lawrence, £252; two Paters, "L'Escarpolette" and "A Fête Champetre," each fetched £2,625; and a fine R. Wilson, "An Italian Lake Scene," £378; the magnificent Reynolds, reaching £2,100, one can only suppose, was not an actual sale; last but certainly not least from a collector's point of view, "A Portrait of a Boy," by J. R. Downman, A.R.A., £31 10s.; the boy is believed to be John Bowes, who endowed and left what is now the Bowes Museum at Barnard Castle to the nation.

FURNITURE AND OBJECTS OF ART

Included in PUTTICK & SIMPSON's sale of May 12th was a rare Charles I clock, bracket by Edward East, of London, in ebonized case, 14½ in. high; it fetched £130.

Further properties of Mr. William Randolph Hearst were sold at CHRISTIE'S on May 18th, and only naturally, even in these difficult times, fetched high prices: a William and Mary marquetry clock, 106 in. high, Samuel Watson, of London and Coventry, XVIth century, £315; a Chippendale mahogany settee, 46 in. £96 12s.; a Chippendale mahogany dwarf wardrobe, 67 in. by 56 in. wide, illustrated in Chippendale Director, £252; a set of six George II mahogany chairs, £304 10s.; a walnut settee of the same period, 69 in., £262 10s.; an important set of eight George I walnut chairs, £262 10s.; a pair of William Kent mahogany console tables, 27½ in. wide, £262 10s.; and then the *pièce de résistance*, the important suite of George I gilt gesso furniture, which came from the collection of the Duke of Buckingham, six chairs and two settees, £2,310; a William and Mary walnut and marquetry suite, seven pieces, originally came from Denham Place, £714; an Elizabethan walnut draw-leaf table, 33 in. high, £409 10s.; and a wonderful Henry VIII oak armorial cabinet, its history being that it was made for John Wynne in 1535, who built Gwydr Castle, £609; and the last we can mention an Elizabethan bedstead, £96 12s.

The prices obtained on June 9th at SOTHEBY'S, when works of art and furniture of the late C. F. G. R. Schwerdt were sold, were a little disappointing: a Louis XVI commode, by L. Moreau, £75; a Beauvais Tapestry, XVIIth century, £72; and a Flemish of the XVIth, £82; a suite of eight Louis XV chairs, in beechwood, maker René Cresson, 1738, £98; a lovely Louis XV tulip wood commode, by C. C. Saunier, M.E., £75; a set of six late XVIIIth century arm-chairs, upholstered in XVIIIth century Aubusson tapestry, £95; a painted side table, German XVIIIth century, £145; and the last to mention in this sale, an interesting fine flattened rectangular case of cuir Cisele incised with the Arms of the Duke of Modena, 1452-71, Italian XVth century, £88.

Only a few items sold at 5 Carlton House Terrace, the property of the Earl of Caledon, by CHRISTIE'S, are worthy of mention: a Chinese twelve-leaf Coromandel screen, £102 18s.; a Louis XV marquetry toilet table, of shaped outline, 31½ in., £283 10s.; a Louis XV kingwood writing table, 63 in., stamped C. I. Gelouame, M.E., £141 15s.; a suite of Louis XV gilt wood furniture, twelve arms and a settee, some stamped G. Avisse, £262 10s.; and a pair of Adam gilt wood side tables, £126.

SILVER

There were some nice works of art and silver sold at SOTHEBY'S on May 18th, the properties of various well-known people: an early George II chocolate pot by Thos. Tearle, of London, £61; a pair of castors of the same period, but by Paul Lamerie, London, 1728, £82; a Queen Anne two-handled cup, London, 1705, £38; a silver matrix used by the Court during the reign of William IV, the piece being signed by W. Wyon, chief engraver, 1832, £72; and a pair of maces and swords, from Tipperary, Ireland, probably German, XVIth century, £140.

There have not been many sales during the last few weeks, but some interesting and rare collector's pieces have changed hands. CHRISTIE'S on June 7th included some interesting items: a William and Mary two-handled porringer, 1692, maker's mark, P R in cypher, £16 12s. 6d.; a Charles II small two-handled porringer, provincial, 1675, £13 10s. 5d.; a small wine cup of the same reign, maker's mark, T.A., £22 4s.; twelve George I rat-tailed dessert spoons, by Samuel Smith, 1718, £84 16s. 6d.; a Queen Anne pair of candlesticks, by Mathew Cooper, 1710, £147 8s. 11d.; Charles II beaker, 1662, maker's mark, P.L., £30 9s.; and a Commonwealth one, on moulded circular foot, maker doubtful, but possibly Lincoln, 1650, £21 12s.

CHINESE PORCELAIN AND ITALIAN MAJOLICA

Chinese, English and Continental porcelain, jade carvings, sold by SOTHEBY'S on April 19th and 21st, deserve attention. On the first date the property was that of the late Allan Gibson Hughes, Esq.; a set of four inscribed cups of eggshell porcelain,

ART IN THE SALE ROOM

with the six character mark of K'ang Hsi, £30; pair of *famille verte* fluted jars and covers, also K'ang Hsi, £40; a fine red imperial bowl of deep shape, made by order of the Emperor Yung Cheng, £44; a green jade vase and cover, carved in high relief, £35; a brilliant green jade vase and cover, £46; a pair of rare cylindrical vases and covers, £45; pair of pale green temple vases, £100; and another pair of carved cylindrical bridal caskets and covers (*Lien*), in emerald and translucent green jade, £100; massive jade green brush washer, £42; pair of translucent jade vases, with emerald tints, £115; a green jade incense burner and cover, £82.

The sale at the same rooms on April 21st, the property of C. H. B. Caldwell, included some English as well as Continental porcelain; a pair of Chelsea rococo vases and covers, decorated in the Sèvres style, £70; set of six Worcester plates, Wall period, £21; and a tea and coffee service of the same period, £25; a Sèvres covered cup and saucer, 1761, £36; pair of Louis XVI Ko Ware bowls, £38. The sale also included a few pieces of furniture: A Louis XV writing table, £345; a marquetry gueridon, £100; and another Louis XV kidney-shaped writing table, stamped with the mark of the Chateau de Bellevue after 1763, £245; and finishing up with an unusual Louis XVI secrétaire by R. V. L. C., the initials of the master who made furniture for Versailles in 1755, £300.

SOTHEBY'S sold various properties on 19th May: six plates with ruby ground, Ch'ien Lung, £55; four plates brilliantly enamelled of the same, £42; a circular dish, 11½ in., also same period, £46; a very unique and rare pictorial scroll catalogue, Vol. VI of the "Imperial Collection of Yung Cheng," dated the sixth day of his reign, circa 1729, the scroll having been given by the Empress Dowager to Col. A. H. Moorhead, I.M.S., £210; a Chinese coromandel screen in twelve folds, £106.

The first portion of the renowned collection of Italian majolica, the property of Dr. Alfred Pringsheim, was sold by **SOTHEBY'S** on June 7th and 8th, and the prices fetched proved what the collection was believed to be, viz., one of the finest of its kind, realizing £12,061—a good price at any time, but now proved that the majolica collectors from everywhere were interested. A fine early oak-leaf jar, Florentine, first half of the XVth century, £135; another oak-leaf of the same period, but 9½ in., a piece with a history, £370; a rare massive jug with ovoid body, circa 1470, £210; a pharmacy ewer, Faenza, circa 1480, £255; pair of portrait albarellos with bust portraits, 1507, £115; a beautiful large dish, probably by Giovanni Maria, early XVIIth century, £250; a Gubbio lustered dish on foot, possibly by Guido Durantino, circa 1530, £220; pair of painted portrait dishes, may be of Deruta manufacture, circa 1530, £195; a portrait albarello of waisted cylindrical form, circa 1480, £190; the companion with portrait of a girl in profile, £260; an early armorial dish, with the Orsini arms, Florentine, brilliant state, 1470, £200; a splendid armorial jug, Florentine, circa 1470, £285; a crimson lustre Deruta jug, 1510, 14½ in., £195; a Gubbio ruby lustre plate, 9½ in., £130; another dish of the same, by Maestro Giorgio Andreoli, 1525, 9½ in., £340; and a Castel Durante armorial dish, by Nicola Pellipario, with the impaled arms of Gian Francesco Gonzaga, Marquis of Mantua, and Isabella d'Este, 10½ in., circa 1530, £205.

PICTURES, DRAWINGS AND PRINTS

The following are some of the prices obtained at Boerner's Sale on April 28th, which were unavoidably left out of the last issue of APOLLO. Three of Ferd Olivier fetched £200, £216 and £108; J. Schorr's "Portrait of Friedrich Olivier," £481; Kersting's "The Door," water-colour, £82; two by W. V. Kobel, "Huntsman" and "The Pendant," £270 and £290; "Landscape with a River," A. Cuyp, £180; "Ships," by W. Van de Velde, £116; Durer's "The Virgin and the Knight," "Death and the Devil," £180 and £266; and "The Blindness of Tobit," Rembrandt, £87.

On May 19th CHRISTIE'S sold some nice works belonging to many well-known people, and prices obtained were not too bad. Turner's "Towneley Hall," 1798, £220 10s.; "Flowers in a Sculptured Vase," by Baptiste, £89 5s.; "Roman Landscape," by A. Canaletto, 38 in. by 33½ in., £99 15s.; T. Frye's "Portrait of Sir Charles Towneley, Kt., of York, £35 14s.; John Hoppner's portraits of the "Brothers Berkeley," £262 10s.; a George Romney. "Portrait of Elizabeth Margravine of Anspach," dated 1797,

£504; Zoffany's "Charles Towneley, Esq., and his Friends in the Gallery," Park Street, Westminster, £1,312 10s.; and a group of Connoisseurs by the same artist, £168; a "Landscape near Haarlem," by S. Van Ruysdael, 40½ in. by 53 in., £609; and last, a "View in the Forum at Rome," naturally by A. Canaletto, £283 10s. At the same rooms on June 9th, the Earl of Caledon's pictures were sold. Emmerich, "View Through a Gateway of the Waterpoort," by Jan Van Der Heyden, 12½ in. by 13½ in., £672; "The Immaculate Conception," by B. E. Murillo, from the collection of Lady Harriet Daly, 77 in. by 47 in., £96 12s.; "A Peasant Family Outside a Cottage," by L. Le Nain, £136 10s.; another by the same fetched the same price; "The Annunciation," by Sir R. P. Rubens, a fine work, the Madonna in white and blue robes kneels at a prie dieu, and looks up to the archangel Gabriel, who descends with the dove and infant angels from above, red curtain background, a work basket and a cat asleep in front, 118 in. by 73 in., arched top, £1,680; two Teniers both fetched £100 16s.; a Ph. Wouverman, "A Peasant and Peasant Woman Resting," £110 5s.; and a lovely Morland, a typical work of this great master, 23 in. by 27½ in., a "Peasant Family at the Door of a Cottage," only £357; a D. Teniers, "The Guitar Player," £315; and, to end, a Bellini, "The Madonna and Child," with a donor, £262 10s.

On June 15th CHRISTIE'S held a mixed sale of antiques which, however, included one particular piece which naturally was not overlooked: a carved wood model of a Mastless Man-o'-War with single deck in the early XVIIth century style, 41 in. long, which fetched £199 10s. od.

CHRISTIE'S sale of pictures on Friday, June 16th, included some uncommon works, and we are glad to say the market was not indifferent. A "Musical Assembly," by Marcellus Laroon, etched in 1819 by George Cruickshank (the picture was then attributed to W. Hogarth), £273; one panel "A Pietà," by Metsys, £178 10s. od.; and a good picture by Maes, "A Cook-Maid Preparing a Meal," £220 10s. od.



PORTRAIT OF LADY CLARGES, by T. Gainsborough, R.A., included in Christie's sale of Pictures, on July 7th

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in APOLLO.

D. 86. ADDITIONAL BADGE ON CUP identified in the June number.

BADGE—AN HEDGEHOG.

The badge of Robert, Lord Sydney of Penshurst, Chamberlain to Anne of Denmark, Queen Consort of James I. He was born November 19th, 1563; Governor of Flushing 1588-1616; created Viscount L'Isle May 4th, 1605; and Earl of Leicester, August 2nd, 1618; K.G., 1616; died July 13th, 1626.

Note.—The crowned Salamander was the badge of Francis I of France and not of Francis II.

D. 89. BADGES ROUND A WOODEN CUP AND COVER. TEMP. EDWARD VI.

1. A BUST OF EDWARD VI.

2. A SUN IN SPLENDOUR.

One of the Tudor badges of Henry VIII and of Edward VI. Possibly a rebus on "Tout d'or."

3. A COCK ARGENT.

Another of the badges of Henry VIII.

4. A FALCON ARGENT.

The badge of Anne Boleyn, second Queen of Henry VIII; secretly married in January, 1533; beheaded 1536.

5. A FALCON RISING AND CHAINED.

William, Lord St. John of Basing, K.G., Lord Chamberlain to Henry VIII and to Edward VI, 1535-60; subsequently created Earl of Wiltshire 1550, and Marquess of Winchester 1551; died, aged 96, March 10th, 1571-2.

6. A YALE OR ANTELOPE.

Charles (Somerset), Earl of Worcester, K.G., natural son of Henry (Beaufort), Duke of Somerset, K.G., by Joan Hill; Lord Chamberlain to Henry VII and Henry VIII, 1509-26; died 1526.

7. AN UNICORN.

Thomas (Grey), Marquess of Dorset, K.G., Gentleman of the Privy Chamber to Henry VIII, 1523; promoted the King's divorce for Catherine of Aragon; died, aged 53, October 10th, 1530.

8. AN HERALDIC TYGER ARGENT.

Thomas, Lord Darcy of Chiche, K.G., Lord Chamberlain to Edward VI, 1551-3; died June 25th, 1558.

D. 90. CREST ON SILVERWARE, circa 1860.—Crest: An heraldic tyger rampant, gorged round the neck and holding in the dexter paw a trefoil.

This crest would appear to belong to a branch of the family of Bourne. It certainly does not belong to the Earl of Gosford, or apparently to any other Governor-General of Canada. The tradition may have been due to the fact that the sinister supporter to the Arms of the Earl of Dufferin, Governor-General 1872-8, was an heraldic tyger rampant.

D. 91. ARMS ON HATCHMENT.—Arms: Azure a lion rampant between eight cross crosslets or, a chief argent; quartering, sable a fess engrailed ermine between three griffins' heads erased argent; over all an inescutcheon argent charged with a fire ball. Crest: Out

of a ducal coronet or five ostrich feathers argent. Motto: "Ratio ultima regum."

Unfortunately a photograph only is available, the hatchment itself having disappeared, so no tinctures are actually indicated, but the Arms appear to be those of Jordan quartering Trapnell. A tradition connects it with Lieut.-General Henry Shrapnel (1761-1842), inventor of the shrapnel shell. The fire ball on the inescutcheon, and the Trapnell quartering must surely be something more than a coincidence.

D. 92. ARMS ON SILVER WINE COOLER, BY PAUL STORR, LONDON, 1820.—Arms: Quarterly, 1 and 4. Vert on a cross argent five torteaux, Grenville; 2 and 3, quarterly: 1 and 4. Or an eagle displayed sable, Leofric; 3 and 4. Argent two bars sable, each charged with three martlets or; over all a crescent for difference.



The Arms of the Rt. Hon. Thomas Grenville (second son of the Rt. Hon. George Grenville, M.P., Chancellor of the Exchequer), born December 31st, 1755; M.P. for Co. Buckingham, 1796-1818; Envoy Extraordinary to Vienna, 1794, and to Berlin, 1799; First Lord of the Admiralty, 1806-7; bequeathed the Grenville Library (including first folio Shakespeare) to the British Museum; died 1846.

D. 93. ARMS ON GOLD MOUNTED TOBACCO BOX, circa 1840-50.—Arms: Quarterly gules and azure a cross or, thereon an escutcheon charged with five arrows, in the first quarter a skull on two crossbones in saltire proper; in the second quarter two keys in saltire argent; in the third quarter a chevron between three hands or; and in the fourth quarter a paschal lamb proper. Crest: A globe entwined by a serpent proper. Motto: "Amicitia amor et veritas." Supporters: Dexter, the figure of Faith, and sinister the figure of Hope. Over the crest is a group representing Charity, the whole surmounted by the All-Seeing Eye. Below the motto is an open hand charged with a heart. These are the Arms, etc., of a branch of the Independent Order of Oddfellows.